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the Brooklow Engle, and with a wike repute
programs, died in the Fifth Aroune Hospital, December 6, as the result of an operation
was born April 27, 1806, at Marietta, Ohio,
and before entering the fournalistic field te
that a rather with experience as organist.

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Make. Takanal Mirrs has divorced her received by the control of the transport of the first of

A Grand Musteal Festival will be held in Sin Francisco in March. An orchesira of in Sin Francisco in March. An orchesira of in Sin Francisco in March. An orchesira of a chorn of five hundred volces, with a metallic production in a chorn of two hundred volces, with a metallic production of the charge of the company of the hundred volces, with a metallic production of the charge of the charge

Riccardo Martin, one-time prominent tener at the Metropolitan Opera House, and Jane Grey, the actress, were recently married.

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Unfortuately, with success many pupils fail to recognize the services of their old teachers. Many an old teacher has gone down into his sear and vellow years with a heart aching because of the ingratitude of his former pupils. Each act of neglect is a knife in his soul.

It is a fine thing to let your old teacher know by letter, act or gift that you have not forgotten your obligation to him, that was never paid in currency. Just a few words that may cost you a few minutes will bring delight to him for days. A little gift from you individually, or a gift from a group of pupils, just to let him know that in your joy and success in your music you have not forgotten him, will light the torches of gratitude and bring happiness to many a dark hour.

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What are the qualities necessary for the music student who begins when others are letting down.

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III. Talent. Talent is the raw material. You have far more than you realize; but it must be worked to secure results.

The stronger the fire, the finer the engine, the richer the talent, the greater will be the product, every time. The great trouble is that, with the "letting down" years, folks who aspire to play the piano spend more time hunting around for excuses for their failure to play and failure to succeed than they devote to the very work which would accomplish the results.

The present tour of Valdimir de Pachmann, at the age of seventy-five, should be a lesson to all those who are past forty and who are lazily drowsing in the moonshine of excuses. De Pachmann's hands are twenty-five years old, because his fire of ambition is as intense now as in his youth, because he works from five to ten hours a day at the keyboard, and has a glorious time of it. No pianist in the last quarter of a century has excelled him in certain phases of his work. His flectness of finger, his accuracy, and his incomparable tone are historic. Notwithstanding his platform nonsense he richly deserves the recent criticism of the Philadelphia Ledger "The Master of Masters, the miracle worker, the grand old man of the piano, more wonderful than when heard here ten years ago.'

If de Pachmann and Saint-Saëns can triumphantly tour America at the age at least ten years past that when many enter old folks' homes, who shall say when the limit of advancement in piano playing is reached?

When you get right down to it, success at any age depends so much upon the strength of your desire, the skillful handling of your talents, and your intense determination to battle down all obstacles of time, space, and matter, that if you set these forces working and keep the fire of ambition incandescent you may amaze yourself with the results.

Nippon and Music

Music in Japan is bifurcated these days. The olden music of Japan, dear to the heart of the native-born Nipponese, still exists in all parts of the Island Empire; but in recent years the music of European type has become so dear to the residents of the big cities that the advance in all musical interests is hardly comprehensible.

The great earthquake demolished an amazing amount of material devoted to musical purposes. The Female Music School (Joshi Ongakuen), and the excellent, prosperous musical magazine published in Japanese and known as "Musical Japan," were wiped out of existence. "Musical Japan," during the last few years, has been "The Etude" of Japan, the guiding spirit of thousands. "Musical Japan" supports the "Female Music School" with 300 students, who, since the earthquake, have been living in sheds. Musical Japan has been aligned with the Christian community of Japan and immediately after the great disaster the officers of the "Female Music School" and the staff of "Musical Japan" devoted their time to keeping up the spirits of the homeless men, women and children by teaching them cheerful songs to sing and conducting community sings for the

At least thirty thousand dollars will be required to enable these brave Oriental enthusiasts to take up their musical work again. They expect to raise \$15,000 right in Japan at once. They have appealed to the Christian music workers of America for assistance in procuring the remaining \$15,000. America gave nobly to Japan at the time of her great trouble. What an opportunity it was to show our brown brothers that we had no desire to combat them, but a strong desire to be of service to them in the common cause of humanity.

Nothing has filled us with more editorial pride and more admiration for the fine spirit of music brotherhood than the magnificent manner in which the real music lovers have responded to previous appeals of this kind that have appeared in THE ETUDE. We have found rich experiences through giving from our blessings to others. Give if your means honestly permit; and, if they do not, try to induce others to give.

A Great Music Pageant

THE Philadelphia Music Week will be the occasion for what promises to be the most magnificent pageant in honor of music ever given. It will be presented three times, on successive nights. at the famous old Academy of Music (May 12th, 13th and 14th), and will be under the direction of the Philadelphia Music League, of which Dr. Herbert J. Tily is the president.

The pageant will be a gorgeous combination of color, action, poetry and music. The orchestra will be from the famous Philadelphia Orchestra with assisting artists. Thousands of people will be engaged in preparation for this magnificent tribute to music, including Philadelphia musicians who have done so much during the past twenty years to bring international fame to Philadelphia as a music centre.

This will be a fine time for out-of-town visitors who contemplate visiting Philadelphia to come to the city. Tickets must be procured far in advance, as in the case of the famous Mahler Symphony performances. The pageant promises to be thrillingly beautiful from the musical and artistic standpoint. Mr. J. W. Harkrider, immensely successful Pageantmaster, has been

Those desiring to make a musical pilgrimage to Philadelphia at this time may obtain full information relating to seats. transportation, hotels, etc., from the Philadelphia Music League, 1823 Walnut Street, Phila., Pa., Mrs. F. A. Abbott, Director.

If you do come, we shall be glad to welcome you when you visit the home of THE ETUDE.

High Lights

LIKE everything else THE ETUDE Music Magazine has its high lights. We would like to have every issue as fine as some of our good friends assure us it is at all times; but we know that some issues are very much better than others. For instance we had expected to present in this issue a symposium which has been deferred to March-a symposium which has enlisted the serious consideration of many of the finest brains in the world of music. The symposium was not quite complete and we had so much good material for this issue that we let it go over for a month. But 't will be one of our "high lights."

As we look back we see many "high lights," thanks to the cooperation of famous composers, writers and artists. The Hymn Census of last spring was reported in scores of papers around the world and gave rise to a great mass of editorial comment. The various national issues, French, Italian, English, German, Polish, Czecho-Slovak, Russian, were so valuable that they are for the most part out of print.

The American Indian issue, the Woman's Issue, and the American Issue were distinctive "high lights." Certain articles are demanded over and over again until the issues have been sold out. Many pieces are in great demand and people write to us asking for the issues in which a particular piece appears, not realizing that the pieces in The ETUDE are always published in sheet-music form and are always procurable in that way.

Many of the most demanded articles have been republished singly or in group form in books. The Dramatic Reading of Ibscn's "Peer Gynt," arranged for club and recital use with Gricg's music, is one instance of this. This appears as a small booklet, published at very nearly cost price, for the benefit of

our patrons. It was an appreciated "high light." Another instance is that of the famous interview with the great American tenor, Evan Williams, "How I Regained My Voice." Scores of singers have written us that Mr. Williams' entirely original ideas have restored their lost voices and their incomes.

The "high lights" come in The ETUDE editorial office when we least expect them. We are virtually sconring the entire musical world all the time for features. Often, quite accidentally some little features will turn up in our office and will prove more valuable to our readers than something we have worked months to procure. Such a feature was the "Correct Hand Position" illustration which appeared last spring. Teachers everywhere realized instantly that it was "a good thing," an indispensable illustration for the studio. We were forced to republish it in card form for that purpose.

Musical Talent and the Left Hand

In the Pedagogical Seminary May Lipscomb Sikes contributes a very stimulating article upon the subject of "Music and the Left Hand." Mrs. Sikes has been a pupil of Emil Liebling and others and has taught piano for years. Her observations lead her to the conclusion that musical talent may rest in that part of the brain controlling the left hand.

This may or may not be so. If it were so, it would appear that all left-handed people would show a predisposition toward music. We have never noted this in actual life. In fact we have known many left-handed people who had no inclination toward

Mrs. Sikes has noted that pupils who play finely with the left hand advance much more rapidly in music. This does mean something to us. It means that in a very great many cases of piano students the neglected left hand is a mill stone. It holds the pupil back. In our own experience in teaching we often found this to be the case. Give the left hand from three to six months of intensive drill and the whole pianistic progress of the pupil will become immediately noticeable.

In fact, we feel very strongly that the music teacher should have in her musical pharmacopæia certain definite remedies specifics if you wish-like the old-fashioned country doctors, calomel and quinine. We shall be glad to send to our friends a list of left-hand technical specifics, if you will send us a postal letting us know that you need them.

Honor to Whom Honor is Due

ROLAND HAYES, born of a slave mother, once a waiter in a Louisville, Kentucky, hotel, has risen to the very heights of musical attainment as a tenor. In America he has been "soloist with the Boston Symphony;" in London and Paris he was the sensation of the hour in aristrocratic circles. Unspoiled and still intensely studious and ambitious, he has come back to his native land. Leading citizens of Louisville have asked him to come back there for a concert. All honor to him and his achievements. His voice is reported to be one of rare beauty and large range. His mastery of songs in English, French, Italian and German has brought him the plaudits of musicians everywhere. Roland Hayes has won upon pure merit; and his triumphs have been indisputable. This is very pleasant to hear at a time when prejudice, brought about by the misdeeds of some of the ignorant members of his race, has made it difficult for worthy men and women of negro origin to secure justice.

Benediction

We thank Thee for the songs of the birds, the laughter of children, the nocturnes of the breezes in the trees, the idyls of the water in the brooks, the rhapsodies of countless bells, the requiems of the North Winds, the symphonics of the deep.

We thank Thee for sending the "Serenade" to the soul of Schubert, the "Spring Song" to Mendelssohn, the "Eroica" to Beethoven, the "Pathetique" to Tchaikowsky, the "Hallelujah" to Handel.

We thank Thee for endowing us with the minds and hearts to hear, to absorb, to love all the great inspirational

We thank Thee for all the beautiful music in the world.

Music, Musicians and Music-Lovers

Some Notable Personalities as Seen by the Distinguished Modernist

CYRIL SCOTT

script of Mr. Cyril Scott's Memoirs which he pro- became a student of occult philosophy and has poses to publish later. The work is one of the written extensively upon the subject. He has most fascinating of its kind we have been privileged to read, Cyril Scott was born at Oxton, concerto, considerable chamber music, numerous Cheshire, September 27, 1879. He was a pupil of Ivan Knorr at Hoch's Conservatorium. In his youth he was greatly influenced by the work of

How Humperdinck Taught

When in Frankfort studying with Knorr, Mr. Scott also came in contact with Engelbert Humperdinck, and his relating of the way in which that master taught is a kind of negative lesson to all teachers.

"Humperdinck, the author of 'Hansel and Gretel,' had been Wagner's secretary. When quite young, and during my first visit to Frankfort, I had one or two lessons from him which I shall not forget.

"As in those days he was very poor ('Hänsel and Gretel' had not yet been composed), the Director of the Conservatoire charitably engaged him as a professor, but had perforce to dispense with his services shortly afterwards, for the reason that he was quite incompetent to teach. As Knorr described it, he would enter the classroom, sit down at the desk, and absentmindedly, so it seemed, start to count his ten fingers by tick ing them off one against the other. Then, having satisfied himself that they were all there, he would say dreamily, looking at one of the students, 'Herr Lampe-

"Excuse me, my name is Sckels.'
"Well, Herr Sekels, go and write out the natural notes of the horn on the blackboard.'

"Herr Sekels would comply, after which Humperdinck would grunt in a very non-committal way, so that nobody knew whether the notes had been correct or otherwise, and the performance would start all over again. "Herr Trautmann-

"Excuse me, my name is Rindskopf."
"Well, Herr Rindskopf, now you, you go and write out the natural notes of the horn."

"And so it would continue, for Humperdinck treated his students like children instead of adults ranging from nineteen to thirty. But on these occasions the crratic professor did at least stay in the classroom till the end of the lesson, which was more than he did when teaching orchestral score-reading to my two colleagues, Norman O'Neill and Mr. Holland Smith. From the latter, who for many years has been headmaster of music at Durham School, I learned that Humperdinck used to keep them waiting for about twenty minutes before he remembered to enter the classroom at all-and then having arrived and listened to them for appreciably less than a quarter of an hour, would disappear, never

A Word Portrait of Debussy

"Debussy, with his somewhat Christ-like face marred by a slightly hydrocephalic forchead, was neither an unpleasant personality nor an impressive one. In manner he was, for a Frenchman, unusually quiet, both in the way and in the amount he talked-at any rate to

"If I were asked to describe Debussy's character, I should find it difficult; therefore I can only give you very brief impressions of him, and nothing further. I think he was one of those few Frenchmen who sacrificed French politeness to sincerity. To those he admired and liked he was charming; to those he disadmired and disliked he was the reverse. He once asked me rather naively if I consorted with the composers of my own country, and without waiting for an answer told me that he did not consort with the composers of France. Certainly, even apart from living musicians, he had very pronounced dislikes, one of which was Beethoven, who he described as le vieux sourd (the old

"On the other hand he had an unusual admiration for Schumann's piano concerto, which struck me as rather strange; for, without meaning to disparage that work, I should have thought it too unsubtle to appeal to his taste. As to Richard Strauss, although the orchestration seemed to him highly ingenious, he failed to recognize any intrinsic style in the works themselves which offended him by their all too frequent banalities. But on this point we disagreed; for, admitting these banali-

The following are extracts from the manu- Debussy and other modernists. Early in life he written a symphony, four overtures, a pianoforte lovely songs and some very successful pieces for pianoforte, including Lotus Land and Danse

> ties, Strauss, when writing at his best, possesses so distinct a style that any failure on the part of a fellowcomposer to recognize it seems astonishing,

"With regard to Tschaikowsky, of whom we also spoke, our opinions were more in unison. Tschaikowsky, be it known, was having a great vogue in England at this time-so great, by the way, that Sir Henry Wood told me that his directors wanted him to conduct the 'Pathetique' every night at nine o'clock at the Proms, which, thank God, he refused to do. That Debussy should ardently dislike this most popular of the Russian composers I could well understand; and I was not surprised when he deplored British taste which could set up such a vulgarian as an idol to be worshiped. According to him, the British had accepted the very worst 'Russian' and overlooked the truly admirable ones, Rimsky-Korsakoff, Moussorgsky and others.

"In view of what Debussy had written about my own works. I ought to mention that he never saw my more popular compositions, but only those I thought worthy of his interest, namely, the more serious orchestral ones and a few others, such as the piano sonata, the violin sonata, the second suite for piano (dedicated to him) and one or two short violin pieces. Of the orchestral compositions he admired most a rhapsody which has since been lost in Petrograd, and, of the smaller works, the piano sonata and the second suite. And I think these were my best efforts up till the time I last saw him in 1913. I had broken my journey in Paris on my way to Switzerland in order to dine with him and his wife, and had spent a very enjoyable few hours in his studio, playing and talking. That studio, incidentally, struck me by its remarkable neatness-there was not a piece of music or music-paper to be seen anywhere, only a piano heavily covered with a silk cloth, a large and elegant desk, chairs, tables and bookshelves containing, among other volumes, several works of Kipling,

"That evening, although Debussy was charming and affable to me as usual, he spoke despondently of his own work, and was, I gathered, in the midst of an unproductive period

'My style,' he said, 'is a limited one, and I seem to have reached the end of it."

"I made some encouraging denial, although I silently agreed with the first part of the sentence, and I told him I felt sure he would get a new influx of ideas before very long. But I have come to believe that in this I was mistaken, for most of his compositions after that year have fallen short of his previous standard and he seems merely to have repeated himself instead of creating anything new. The distressing truth is that his health was on the decline, and he was in a few years to die of that most dreaded of all diseases-cancer.'

A Literary Music Lover

Mr. Scott, whose artistic and social connections enabled him to meet and know most of the contemporary great men, had the good fortune to be the guest now and then of H. G. Wells, the most discussed literary personage of England, possibly excepting Kipling. His picture of Wells' interest in music is characteristic and interest-

"I discovered that his methods of work were rather unusual: I understood him to say that he worked at any odd times of the day, especially when dressing in the morning. To my amusement I also discovered that he kept a typist in a little hut in the garden, whom he would visit from time to time with fresh batches of manuscripts, the whole arrangement suggesting a caged animal that had to be fed with buns. His recreations at the moment were Badminton and Beethoven-the latter he used to play witl much enthusiasm on a player-piano. 'I suspect you don't altogether approve of this,' he said to me, 'but I get quite a lot of enjoyment out of it.' I hastened to tell him that composers were not so averse



CYRIL SCOTT

to mechanical instruments as might be supposed; in fact there are one or two Chopin Etudes which sound entrancing on the player-piano, though I cannot say as much

Noise, the Musician's Hell

Mr. Scott has taken an active part in trying to suppress street noises in London. His laughable descripion of some of his sufferings will be read with interest by those whose ears have been tortured by the din of our modern crowded streets.

"There was only one menace to the harmony of our menage, and that-as I discovered all too soon-was the abominable sound of barrel-organs. I would be, perhaps, in the middle of a composition, with ideas flowing moderately well, when suddenly The Honeysuckle and the Bee, or the Intermeszo from 'Cavalleria?' And it was not only irksome but also useless to descend two flights of stairs and shout and gesticulate, for the barrelorganist merely wheeled his instrument of torture a few yards down the street, to render its tinkling a little less audible but still sufficiently so to prevent me from carrying on my work for at least another ten minutes. As we had signed a three years' agreement for our rooms, something drastic had to be done to keep me-my friend was at Somerset House all day-out of the lunatic asylum.

"Fortunately several bank-clerks, tradespeople and other persons carrying on business in Queen's Road were becoming as exasperated as myself, and steps were taken to put a stop to the nuisance. A meeting was called and a resolution passed that an association be formed, if I remember rightly, 'The Queen's Road Protective Association,' in which each member should subscribe a modest sum to the maintenance of a commissionnaire to patrol the road in question and turn away any barrel-organists, penny-whistlers, harmonium-players, cornet-blowers and other ungodly noise-producers, who make London streets places of torment to everybody who is not deaf And for a while all went well; then it was discovered that the commissionnaire was not severe enough, so another of a more awe-inspiring type had to be engaged. But even then after about two years, the scheme was, or had to be abandoned, and Oueen's Road once again became a musician's hell, from which the only musician who was foolish enough to try to live there had to flee.

"Since the war, things are ten times worse; though the whistling for taxis has been prohibited, the penny-whistling, brass-band-blowing, barrel-organ-playing, and kindred nuisances, have increased in some districts immeasurably. And what can one do? Tip the policeman on the beat, who is very polite, full of sympathy, promises to do what he can, but is afraid as the law stands he can do but little? And very little is done. When in Marylebone, I think, some attempt was recently made to pass a bylaw putting down street cries, the authorities decided that to do so would be to interfere with the liberty of the British subject. Yet if this be the case, how is it that

a 'Bobby' can 'move on' a harmless pair of canoodlers in my street, as I have often seen him do, without interfering with their liberty? The answer is that either he is permitted to interfere with it, or else is taking the law into his own hands.

"One evening during the very hot weather I sat by my open window pretty late into the night, dreamily looking at the few passers-by. A little way along the road stood a loving couple, talking, and occasionally embracing one another. Once the policeman strolled by and said nothing; the second time he told them to 'move on.' And I asked myself why? There was no traffic on the street, so they were not obstructing it; their demonstrations were within the limits of decorum, so they were not guilty of indecent behavior; they were obviously sober, so could not be accused of drunken disorderliness; they were making no noise, so no one could say they were disturbing the peace; nevertheless they were 'moved on,' and their liberty was interfered with. But on what grounds?

"If there is a law by which people may walk along the street, but are not permitted to stand in it-well and good; but in that case why may a person break the law so long as he holds two boxes of matches in his hand, causes one discomfort by the pitiful face he pulls, or, infinitely worse, if he jerks the bellows of a concertina in and out or makes passers-by feel sea-sick by his nauscating portamenti on a fiddle-string attached to a cigar box? In short, if a man makes himself a thorough nuisance to others, we are not allowed to interfere with his liberty; but if he does not, we move him on. As a doctor said to me the other day: "There is no discomfort greater than noise,' and I agree with him. At seven o'clock in the morning I am awakened by the cries of the milkman, which are particularly annoying after a short or a bad night's rest. Then follow the raucous cries of a series of coal vendors, gas and coke vendors, vegetable vendors, plant vendors, fruit vendors, rag-andbone men, old bottle buyers, old iron buyers, and hosts of others I have for the moment forgotten,'

Grainger, Crieg and Strauss

Percy Grainger and Cyril Scott have been confreres since their youth. The bond of sympathy and friendship between them is already historic.
"At the time of which I write, Percy Grainger and

his mother were living in an upper part of King's Road, Chelsea; but Percy's days were now so full that his intimate friends saw but little of him. When they attempted to make an appointment, they usually received a disconcerting letter from Mrs. Grainger informing them that Percy would be at liberty, say, from 4.20 to 4.40 on such and such a day, and if they came, they must be sure to be punctual. As this how do you do, and good-bye' arrangement, however, savored a little too much of a visit to the dentist, they frequently decided they would not come, and had to be content to see Percy with a crowd on Mrs. Grainger's 'At Home' days. I did, nevertheless, avail myself of one of these lightning appointments, and found my friend dressed in a most astonishing costume consisting of a blue and red shirt, very much open about the chest, and a pair of shorts made out of coarse, dark-colored Turkish towels. Round his calves were twisted, very far apart, puttees of white linen, under which he wore neither socks nor stockings. "'Good Lord!' I ejaculated as I entered, 'Is it foot-

ball or Buffalo Bill on a penance?' "'Percy wanted something cool to wear,' Mrs. Grainger explained, 'so he got me to make him that.'

"One hears that Wagner was very fond of dressing up in queer costumes-is this a peculiarity of composers, I wonder? Which brings to my mind, since I am on the subject of Grainger and eccentricities, that when Grieg came to London and stayed with the Speyers, they asked him if there was anyone special he wished

"I should like to meet the young man Grainger who writes choruses,' was the reply.

"Accordingly, Percy was produced, and a very strong sympathy came into being between the two men. But afterwards heard from Percy that Sir Edgar and Lady S. found the old man a distinctly eccentric guest; he would spend most of his time sitting in the hall-

"At Sir Edgar's I had my first interview with Richard Strauss, when he came over to conduct 'Elektra.' It had been suggested that I should show him some of my scores with a view to his performing them in Germany; but, although he professed himself interested, and in so far the interview was a success in other respects, it proved disappointing. I had greatly admired Strauss and had anticipated being impressed by his personality; so that to be greeted as I was, with lamentations over the disturbed state of his stomach, acted as a piece of iconoclasm for which I had not been prepared. Although aware that the national malady in England is liver; in France, migraine, and in Germany, 'spoiled stomach.' I had associated Strauss with more ar-

"Nor did my second meeting with him, when Sir Edgar gave an evening devoted to his works, altogether dispel the unfavorable impression. This time Strauss himself was well enough, but his compositions were deplorably seedy; he had unearthed some work-Opus 2, I think-of which one could but say that it had far better have been left in its grave, or, rather, in its cradle. Moreover, a day or two later I was to hear the Josefslegende, which did not add to my admiration for him, considering what a descent from whilom inspirational heights it proved to be,

"As Vienna's leading critic wrote: It says in the Bible that the Lord was with Joseph-yes, but unfortunately not with the Josefslegende.' But then as Strauss admitted to Lady Speyer that one day he intended to write as he wished, the inference must be drawn that his monetary and musical aspirations were pulling in opposite directions. To what lofty ethers he will soar when freed from the considerational ballast of an unnecessarily heavy purse remains to be seen. But even then, I, for one, hope that his predilection for Mozart will not compel him to help himself more and more freely to those well-defined melodies which bear so close a resemblance to that all too melodious composer. Mozart has practically been the ruin of Tschaikowsky; will he prove the ruin of Strauss also? Time can but

The Composer of the Famous "Fifth Nocturne"

X. J. I. Leybach

XAVIER JOSEPH IGNACE LEYBACH, Born at Gambscheim, Alsace (Lower Rhine), July 17, 1817; died at Toulouse, May 23, 1891. Pianist, Organist and Composer. Son of the village schoolmaster. Had for his first teacher his brother Aloys, who was organist at strasbourg; then with Professors Jauch and Wackenthaler, of Strasbourg, then finally he went to finish his education at Paris, where he studied with Pixis, Kalkbrenner and Chopin. In 1844 Leybach was elected, by competition, organist of the cathedral of Toulouse and held this post until his death. He published for his two instruments a great number of compositions. For the piano about 200 salon pieces, of which several became celebrated. His piano pieces are "easy, pretentious and pleasing"; for example: Nocturnes, Op. 3 and Op. 4; Aux Bord du Ganges (Mendelssohn); Op. 42; Boléro Brillante, Op. 61; Ballade, Op. 19; Valse Poétique, Op. 216; Les Batalières de Naples; Fantasias on "La Somnambula," "Aida," "Faust" and other operas. We might also mention a "Method" and pieces for the harmonium; motets and songs with organ; and "The New Practical Organist" (350 pieces in three volumes) which is considered as one of his best works.

Sparks from the Musical Anvil

CONTEMPORARY COMMENT OF ACTIVE MUSIC LOVERS "The tonal result should be the criterion of what is right and wrong and not the way it is produced." -PERCY GRAINGER.

"What we need more than anything else musically in this country today is a great American opera company to give real opportunity for the American singer to sing, if possible, in his own language."

-HERBERT WITHERSPOON.

"Music is the art directly representative of democracy If the best music is brought to the people, there need be no fear about their ability to appreciate it." -PRESIDENT COOLIDGE.

"The potent influence of music in the everyday life of the nation is but beginning to make itself felt. It will spread with the appreciation of music's benefit to minkind."-CHARLES M. SCHWAB.

"Great composers of the past are remembered by their works combining beauty and simplicity-a combination of qualities difficult of attainment. BERNARD HAMBLEN (English song composer).

"I love music, but I do not try to play myself; I love music too much to spoil it."-Anna Pavlowa.

Savez Vous?

Some Questions from M. Moritz Moszkowski

M. Moszkowski, who for many years has been a good M. Moszkowski, who do Magazine, has been a good friend of The Etude Music Magazine, has been dangerously ill for a long period. His affliction is so exhausting to the famous composer that he is incapable of effort of any kind for many hours at a time. He has however, from time to time written the following paragraphs of an educational character which he has collected and sends to the readers of THE ETUDE, under the title "Saver Vous?"-(Do von know?) Do you know:

That Liszt wrote an opera in one act at the age of fourteen, which was presented in Paris and interpreted by the well-known actor-singer, Alphonse Nourrit? At the end of the representation the child was carried upon the stage and received a very enthusiastic ovation

That it was a Polish pianist, Mortier de Fontaine, who performed Beethoven's Sonata, Op. 106, for the first time in London?

That the musician, Czerney, who appears to us as such formidable constructor of technical exercises, composed one oratorio and twenty-six masses?

That Bach and Handel were both born in the same year (1685-the year that saw the revocation of the Edict of Nantes), but a few miles apart in Saxony, that both became blind, that they never met, and that both died on a Good Friday? Do you burn

Where the first representation of "The Flying Dutchman" was given? At L'Opera of Paris. Wagner read his libretto to the director who found it interesting and bought it from him. Wagner naturally thought of writing the music himself; but he was informed that the conductor of the orchestra, Dietsch, had received orders to compose a score for the work. Wagner was very young at this time, and, without means, had to abide by this. The first performances were given with music of Dietsch to Wagner's text; but the Dietsch music was a complete failure. Do you know:

That the composer, Raimondi, born at Rome (1786-1853), was one of the most prodigious contrapantists He wrote several very cor plicated Fugues which could be executed simultaneously. Four Fugues in four voices could be played together as quadruple Fugues with sixteen voices. Six Fugues in four voices could be performed as a sextuple Fugue with twenty-four voices. The most important work was written for sixty-four voices, which means sixteen choruses with four voices, His crowning efforts were three Biblical Dramas: "Potiphar," "Joseph" and "Jacob," which were executed simultaneously on one stage divided into three parts. Do you know:

That E. T. A. Hoffmann, the author of the famous fairy tales (and the inspiration of Offenbach's "Tales of Hoffmann" and Schumann's "Kreisleriana") was also a composer and that he left four operas, of which the best critics of his time spoke very highly?

That Meyerbeer wrote twelve different marches for his opera, "Le Prophéte," before he secured the one by which he became famous?

That Ferdinand Ries (who one day had to play in public the Sonato, Op. 106, of Beethoven) was advised by the composer to leave off the great final Fugue and to close with the Scherzo. It seems strange that what would seem to us today as a lack of respect was tolerated and even suggested by the great master himself.

Think it Out Yourself By A. de Z. Pogany

THINK it out yourself. One of the reasons why many students seem to stick behind in their musical work is that they consent to take anything in the way of musical instruction that is handed out to them, without ever finding out why.

Every problem in music and in playing has a reason behind it. The other name for reason is principle. If you do not find out the basic principles, you will always. be on uncertain ground. Lord Bacon used to say, "Read not to contradict or confute, nor to believe nor take for granted, nor to find talk and discourse, but to weigh and

Why is this passage staccato? Why should it be finger Why is this passage staccato? Why should it be impostaccato instead of hand staccato? What had the composer in mind? What other composition is similar to THE ETUDE

"What Are My Earning Possibilities in Music?"

By the Noted New York Critic

HENRY T. FINCK

This very moment there are thousands of American girls and youths who are asking themselves: "What can , as a student, look for in music as compared with other callings? Can I through music transform myself from literal poverty to fame, as have, for example, some of the Russian violinists?"

Why not? The field is open to any who cares to enter it. But before you start, let me tell you one thing, young girl-or young man. I speak from an experience of forty-three years as a Metropolitan critic, and I assure you most emphatically and irrevocably, that if your object in becoming a musician is entirely or chiefly commercial, you are foredoomed to miserable and utter

One of the greatest and most successful of operatic singers was the American, Lillian Nordica. In her recently published book, Hints To Singers, there is a chapter on "Choice of Singing as a Profession," in which she says truly that "success as a singer is impossible to those with whom the question is 'How long will it take me to get on the stage, and how much shall I make when I get there?""

The Secret of True Study

"The mercenary feeling," she adds, "cannot enter into it; one must study because one loves one's art, and once having begun one must stick to it. Love of art is the secret of true study. That art is not to be looked upon as a vehicle of making money, but as a something to be done beautifully, and to be done well for its own

"One must study because one loves one's art." That brings us at once to the heart of the matter. Unless music-including your own singing or playing-gives you pleasure you cannot possibly give pleasure to others with it: and pleasure-intellectual, sensuous and emotional-is the alpha and omega, the beginning and the end, of music. You will waste a great deal of good money and hard work if you go ahead while lacking the gift of real and intense enjoyment of music.

It is different with most other professions. You may become a financially successful carpenter or engineer, or lawyer, or doctor, even though you have at the start no special liking for that particular field of activity. As you gradually learn the details of such a profession you get interested in them; you learn to like and even to love them; and this interest, combined with tremendous industry, may lead to your financial success

But in the field of music this is not so. If you do not love it at the start you will never learn to love it sufficiently to be able to give others pleasure with your performances; and unless you do give pleasure you are doomed to failure. Ergo, unless you are intensely interested in music for its own sake, don't try to become a musician-that is, a soloist or public performer.

Of course, if your ambition is to become simply a minor musician-say a member of a band or an orchestra-you needn't be so particular in the matter of enthusiasm. Natural talent for music will suffice. Many thousands make an honorable and comfortable living this way. Thanks to the musical unions, orchestral players now have good pay-they have to earn it, too. If you have an idea that the life of a minor musician is an easy one, drop it subito-which is Italian for suddenly.

But, if you are willing to work, go ahead, learn an orchestral or band instrument thoroughly and you will have no difficulty in finding an acceptable job. To make sure of an engagement, learn a woodwind instrumentnot the flute, for flute players are legion-but oboe, clarinet, or bassoon; for these the orchestras and bands yearn; sometimes woodwind players are so scarce that they can earn fancy wages, like bricklayers or plasterers. Think

Yes, how about women? They cannot, alar, be plasterers and bricklayers, but have those of them who are humble enough to aspire solely to the rank of minor musicians any chance in orchestras?

Apparently not. The question of women and orchestras is somewhat mysterious and puzzling. Many a time in my long career I have read that the time had come for women's-or mixed-orchestras. But it hadn't. I

the number of which is getting to be amazingly large, girls and boys play together as successfully as they study together. But, when it comes to public orchestras, women are, as always, conspicuously absent, except sometimes as harpists; and even that seems all wrong, for the harp is the angels' instrument and angels are of the masculine gender. Do you remember how the famous sculptor, Gutzon Borglum, not knowing this, made a female angel for a cathedral in New York and smashed it when the critics called his attention to his blunder? Doesn't the very idea of a woman being an angel make you smile?

Joking aside, it does seem strange that there are no women in our orchestras except as harpists. Maybe it has been found that they won't obey the conductors. They won't even obey their husbands any more; the word obey is being removed from the wedding ceremonies. But I am joking again!

Seriously speaking, I think the fact that most orchestras travel a great deal may explain why there are no women in them.

Women, therefore, in the realm of music, seem doomed to the role of major artists, alias soloists. One of the strangest sights is a womenless orchestra playing for a woman, even a girl fiddler or pianist, or solo singer. If the women are good enough for soloists, why not in minor parts?

And why shouldn't they travel with men? In the hook by and about Mme. Nordica, to which I have referred. are a number of letters written by her mother. In one of them she says: "Lilly has sung in many of the largest theatres and halls in America, Great Britain, Holland, Belgium, and finally in the French metropolis at the Trocadero, and much of that time traveled with sixtyfive gentlemen of all nationalities, that is, German, Italian, French, Irish and American. And not one word or look was ever heard or seen in the least possible manner approaching disrespect. Not a man of Gilmore's band would do more than raise his hat in complete deference to us as we met them in hotels, theatres or the street, As for Mr. Gilmore, he has the bearing and the soul of a Christian gentleman."

I believe the time is coming, and soon, when women will be members of orchestras, travel or no travel,

Disheartening Competition

There is another letter of Mrs. Norton that I wish to quote a line or two from: "Fifteen thousand pupils have been graduated from the New England Conservatory and not one has the reputation already made by Lilly in America, Great Britain and France.

Not one in 15,0001 What became of all the others?and that institution one of the very best in the world! When you ask yourself, young woman or man, "can I through music win fame and fortune?" reflect on the fact that there are thousands of music schools in the world, and how rare are the song-birds, or pianists, or violinists who do make fame and fortune for themselves! It is not particularly encouraging. Is it a consolation to know that it is the same in most fields of human activity? There is a glut and ruinous competition in everything. So, after all, if you have musical talent and enthusiasm, go ahead and try. There is always room at the top-only, in trying to get there don't forget what Edison said about genius-that is, the top: "Genius is one per cent inspiration and ninetynine per cent perspiration.

You cannot-you simply cannot-win fame and fortune in music unless you are willing to work in the words of Maud Powell, "longer and harder than any laboring man ever dreamed of doing." She—the greatest female violinist of all time-had been asked if the financial rewards of a musical career are commensurate with the outlay of talent, time, sacrifices and cost of education, and her answer was: "In rare cases, yes; generally, decidedly no." What made her answer the question so pessimistically was the fact that even if you have exceptional talent and work harder than a workman, you may fail dismally, simply because your personality does not interest the public.

"Let me tell you," Miss Powell went on to say, "that the world is full of artists and musicians whose talent and ability command the deepest reverence, who neverdon't see, exactly, why not. In our school orchestras, theless, cannot swell box-office receipts by a single dollar



HENRY T. FINCK

for lack of that elusive quality of magnetism. The great public is moved by human qualities more than by art qualities. So suppose you spend your youth and early womanhood in the sweatshop of art, and come forth into the light of public work well equipped technically and artistically, only to find yourself gloriously snubbed by the public because you are aloof and leave them coldwhere is your financial reward then?"

So you may succeed if you have a magnetic personality plus musical talent. And there are other ifs.

If, for instance, you are so nervous that you never do yourself justice when singing or playing for others, you should no more think of becoming a musical performer than you should think of becoming an Alpine guide if you get dangerously dizzy when looking down a precipice. It isn't done, and that's all there is to it.

If you are a born scoundrel I know of one way to get rich quick in music and that is to become a fake teacher. All you need to learn in order to succeed is poker. Bluff does it! The woods are full of girls who just love to be fooled and humbugged and fleeced. Make their work very light. Tell them that they have wonderful voices, and then you can, in three months, get them a chance to sing Carmen or Isolde at the Metropolitan Opera House. Charge \$5 or \$10 a lesson-the more the better. There are many "teachers" who do this; and the girls like them better than the honest ones. These girls, to be sure, never get anywhere; but what does the fake teacher care as long as he has their cash? The time will come when such

"teachers" will be lodged in jail; but it hasn't come yet. To come back to the Russian fiddlers we started with Half a dozen have made "big money," but how about the others? There have been such multitudes of them thatwell. I once defined Russia as "a country with 180,000,000 inhabitants mostly professional violinists." That may be an exaggeration, but it hints as the multitudinous competition awaiting those who wish to take up music as an

Try something else, is my advice, unless you are so passionately interested in music-as were all those who have succeeded-that nothing else will content you. For in that case you will be happy, even if you do not make "hip money." And happiness is infinitely more important in this world than lucre. If you don't believe this, read the section on "Music, Money and Happiness" in my Success in Music and How It Is Won,

Suggested "Self-Test" Questions upon Mr. Finck's Article

- What is the secret of true study?
- What opportunities seem likely for Women orchestral players?
- What did Maud Powell say about the work of the music student?
- What part do nerves play in platform

Hints On Passing Musical Examinations taken quietly; there is no reason at all why you should

By Sydney Grew

Examination candidates are rarely cool and comfortable. Examiners are either cold, severe and academical; or kindly and human. There is no need for the young student to be nervous. This is said out of personal experience as examinee and examiner,

After my earliest examinations in organ and piano, I used to counter my nervousness by preparing my pieces so thoroughly that it was well-nigh impossible for me not to play them technically well, even when my mind was confused; my body exercising itself in the playing as by a process of habit. For several days before an examination I would be saying to myself, "In so many hours from now I shall positively be playing this piece to an examiner;" and I would wake on the terrible morning with feelings which, should I ever come to be hanged, will prove to have been useful preliminaries for that objectionable fate.

All this unhappy anxiety and confusion was wrong. Every moment of strained imaginative realization before the examination had weakened my powers, and had assisted in the creation of a bogey. I should have been taught by my teachers-not being elever enough to find it out for myself-that every thought of an approaching examination must be one of pleasantness, so that when the event finally arrives, the mind shall be in a pleasant mood, and the event itself thereby made pleasant. I should have been told that an examiner wants to pass candidates, not to fail them; that, as he is examining constantly, for him an individual examination is but one of many hundreds, and therefore nothing at all peculiar or exceptional. Further, I should have been told that a highly nervous candidate actually imposes a strain upon the examiner himself, first by the power of sympathetic reaction of one mind to another, and secondly by creating a need for the examiner to analyze the matter placed before him into its component parts of nervousness and musical ability, before he can arrive at his judgment,

The examiner's task is very responsible and difficult, under the best conditions. In a few minutes he has to judge of your year's work, and to apprehend your musical and general nature, also to forecast slightly your possible future as musical artist, so that, if advisable, he may tell you whether or not you should continue in your particular department of music. It is therefore necessary you should go to him with everything that may aid him, and especially with ease of mind and a quiet, modest confidence.

The matter of nervousness extends to a more important world than that of examinations. If you allow nervousness to develop, it will perhaps destroy the effectiveness of your playing in public. In examinations, you have only to satisfy an individual examiner; but in concert work you have to please, charm, stimulate, and ennoble a massed audience. To walk before a thousand men and women, and to occupy their time for half an hour, demands the best that is in you, and your true self -the self that is not you when you are fearsome,

Nervousness need not conquer you. It can be overcome, if not given scope for too long. I had to give up playing in public because I went too far in nervousness ever to be sure of safety when playing either of my instruments (piano and organ) to an audience. But when I took to public lecturing, and found the same sort of nervousness interfering with me there, stupefying my brain and making my voice wabble, causing me to feel, and perhaps to look, a fool, I then deliberately practiced confidence, and in the end acquired a sort of technic in anti-nervousness.

It would take too long to describe the process here, but I will outline one application of it for the examination candidate. Do not over-prepare for examinations. Leave scope for interpretative energy in the moment of performance, and do not make the music stale in your mind by excessive practice. Have a clear idea of the range of technical material incorporated in the scheme of the examination (scales, arpeggios, and the like), but do not try to work through the whole of it on the day of the examination, or on the day preceding. For some hours before the examination put it out of your mind, and go for a walk, read a book, or sit quietly at the Pictures. In particular, do not talk with other candidates about the examination. Such talk either disturbs your ideas or gives you fresh notions which it is too late to incorporate into your already determined work, Just before the time to go before the examiner, begin to think quietly and quickly of what you will have to dothe pieces, the order in which tests will be set you, and the general scope of the technical studies from which

not pass; if you fail, it isn't a matter of life and death, and you can go up again next year; you are well prepared, and you will not fail.

Some candidates under-prepare. This is bad. If in your final moments of preparation for the examination you are suddenly convinced that you have not worked hard enough, go away, sacrificing the fee, and giving the examiner a little leisure. The examiner can tell nervousness from carelessness and laziness, and to the careless caudidate he says the words that hurt.

Using Our Best Gift

By Louis G. Heinze

PLAYING from memory is to be valued as a gift from heaven, which usually gives early manifestations of its presence. Someone has said that, of all the gifts with which a beneficent Providence has endowed man, memory is the noblest

One child, who as yet has studied nothing, is able at times to remember with ease a pocm or a melody Another, who has been at school for some time, has great difficulty in this respect. These differences in Memory is too often accused of treachery and inconstancy, when, if inquired into, the fault will be found to rest with ourselves.

A quick and retentive memory, both of words and things, is an invaluable treasure and may be had by anyone who will take the pains. A child will memorize easier than an adult and girls easier than boys.

It may be both profitable and interesting to here give some examples of remarkable memory feats, outside of

Ben. Johnson not only could repeat all he had ever written, but also whole books he had read. Cyrus knew the name of each soldier in his army

Scipio knew all the inhabitants of Rome. Seneca complained of old age because he could not, when at his studies, 200 unconnected verses having been now in the Harmonic form, and also in positions. This recited by the different pupils of his precepter, he repeated them in reversed order.

Mirandola would commit to memory the contents of a book by reading it three times, and could frequently repeat the words backward as well as forward, Bossnet could repeat not only the whole Bible, but

all Homer, Virgil and Horace, besides many other works. Mozart had a wonderful memory. When only fourteen years of age he was in Rome and went to the Sistine Chapel to hear the famous Miserere of Allegri. Being aware that it was forbidden to copy this renowned composition, Mozart placed himself in a corner, and gave the strictest attention to the music, and on leaving the church noted down the entire piece. A few days later he heard it again and following the music with his own copy in his hand, satisfied himself of the fidelity of his

Hans von Bülow played and conducted everything from memory, and he was the first to set the fashion. To-day most artists play and conduct from memory and they are almost without number who can and do as much. A good memory is a good thing, but you must learn to think as well as remember; and don't crowd your mind with all sorts of rubbish merely because you can remember. Memory should be a storehouse not a

lumber room. There are pupils who can play a piece without the music (though unable to fully follow the development of the piece) perhaps by the sense of sound rather than by a true musical memory. When such a player loses the thread, he cannot repair the damage and must simply stor

A certain degree of musical knowledge will be necessary for the correct art of playing from memory, namely a knowledge of the construction of the melody, rhythm and modulations and form. It cannot be taken for granted that, even with the best knowledge of a composition, a satisfactory rendition can be given without

using the music frequently. Though memorizing may often be a special gift, and without a doubt can be acquired and developed, the question is, at what stage can this be done with the best results? If done at the very beginning the pupil may never be able to read well; so the reading had better

"Music strikes in me a deep fit of devotion, and a profound contemplation of the First Composer. There the examiner will make his selections. Fix deep in your is in it of Divinity more than the ear discovers." -SIR THOMAS BROWNE.

Scales Day By Day

By Dr. Annie Patterson, B. A.

As most musicians allow, Scales are the bedrock, especially of pianoforte technic. Just as Schumann advised students to make Bach (J. S.) their "daily bread," so should pianists never omit to give the fingers their "daily walk," or rather "run," over the keyboard, Teachers differ as to whether this "Constitutional" should be taken in large or small doses. Some possibly consider that scale-playing should cease after the student period, relying on the repertoire in hand for sufficient subsequent development. But the majority, without doubt. look upon scale-practice as a necessary but uninteresting duty, to be rushed through and got rid of as quickly as possible.

Now the Scale stands for the even development of every finger on the hand, for facility in overturn and underturn of individual digits, and for the correct pose of hand and arm. Can any three points in piano playing be of greater importance than these? Hence I would strongly endorse the necessity of the "daily trot," were it even to cover the entire length of the keyboard-and so get hand and arm at every available an le-at least ability are to be seen in even the more advanced years. once a day. Instructors differ regarding the number of scales to be practiced at a time. Some advice a small selection only for the diurnal grind, these to be played carefully in all positions (including contrary motion), In this case, suppose four scales are taken daily (say, to start with, C with A minor, and G with E minor), the twenty-four of the diatonic series can be gone over in a working week of six days.

Personally, I prefer the following regime: Starting with C major, play this evenly (not too (a t) up and down once through its entire compass; then pass directly to a similar treatment of the relative miner (A) in the Melodic form. Thence straight to G, then to E minor; thence to D, followed by B min r; and so through the whole "sharp" series, working, backwards, through flats (making, mentally, the enharm mic change as formerly, repeat 2000 names in the order in which they on F sharp to G flat). Arriving "home" at C, take were read to him, and he stated that on one occasion this in positions, following with the relative min or (A), concludes the daily spin, which can commence and end on any keynote in the gamut, and thus equally practice that, and its related miner, in positions. This "run" is best taken in the morning hours and at the start of one's practice, though a short five-finger drill may precede with advantage. The scales themselves on upy only from five to ten minutes; and, if briskly and correctly done, one feels invigorated after them and well able to tackle any piece in hand.

Pleasure is added to this daily drill if, once the fingers become automatic at any particular scale, one tries to think of some well-known classical selection written in that key. Thus scale C major may bring Bach's famous "First Prelude" to mind, as also Handel's "Dead March" (in Saul) and Mendelssohn's "O rest in the Lord." Again, reflect on the number of beautiful compositions of Beethoven in E flat or A flat, of Mendelssolm in the "sunny" keys of A and E, or of Chopin's love for D flat, as in his "Berceuse" and the favorite Waltz (Op-64, No. 1). Daily Scales thus performed brightly intelligently, and with care, precision and appreciation, can never be found dull or mechanical. On the contrary, they form an ever-ascending Ladder of Achievement which even the virtuoso cannot afford to overlook.

The After School Pupil

By S. M. C.

TIME, 4 P. M

A small boy from the nearby public school enters the studio with flushed face, touseled and with facial expression telling of stormy adventures during the day.

Billie takes his place on the piano bench and begins to play his exercises with more mistakes than can be counted. He has expended a tremendous amount of energy during the course of the day, and frequent yawns tell of weariness and an empty stomach. Teacher, are you going to overwhelm this tired little lad with a torrent of reproach, or prod him on with words more stinging than the lash? How much better to spend a few minutes in cheerful conversation, or even a little game, which would make him forget the unpleasantness of the day, and put him in a better mood for the music

The teacher who is able to create and maintain an atmosphere of cheer or even of fun during the lesson hour, especially when dealing with young children, will succeed far better than one who takes matters too seriThe Thresholds of Vocal Art

An Interview Secured Expressly for THE ETUDE with the World Famous Prima Donna

MME, AMELITA GALLI-CURCI

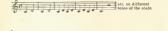
This section of this remarkably helpful conference may be read independently of Section I which appeared in the January issue of THE ETUDE.

"I AM sure that I am saving nothing novel in stating that the material that one sings is not nearly so important as how one sings. Personally I employed only the simplest materials, The exercises of Manuel Garcia are an example of this. It was with such material that this great Maestro is said to have started Jenny Lind and kept her practicing upon them for months in order to

THE ETUDE

Transpose exercises within comfortable range of the voice. Sing ah, or other pure vowels_ad lib.















"Of course these exercises must be transposed to the most comfortable pitch of the voice. If done under the supervision of a teacher who really knows his business, so much the better.

"Garcia was really a very learned man with scientific tendencies, as his invention of the larvngoscope shows. The following quotations from his works are helpful

Vocal quality is the highest desideratum of every singer who would rise to the greatest heights in

Every change of the quality af the voice originates in a change of the tube of the pharynx. As this very elastic tube is susceptible of countless changes of form it results in countless changes of vocal sounds or quality,

The sound that is to be pre ferred is, mellow, well-rounded and ringing.

Ta avoid auttural sounds the tongue should remain tranavil at its hase. Ta avoid a nasal anality

simply raise the soft palate by inhaling deeply and insuring an open throat. To avoid hollow, cavernous

tones avoid raising the tongue at the tip. Let it rest naturally in the mouth entirely without strain. Be careful to avaid exag-

aeratian in obening the mauth. The lower jaw should be allawed to fall by its own weight while the lips retire slightly as when one smiles. Let the tongue be loose and motianless, making na effort of any kind whatsoever ta raise it at either

pharynx and destrays the resonant vault-like shape of the pharynx. If the teeth are tog clase together the voice takes on a grating character. If you shape your libs like a funnel, as many singers make an effart ta do, the voice becames dull and heavy. An aval fish-like shape of the mouth makes for glaamy tanes and inarticulate vowels.

Equality is absolutely requisite in the voice, Transpose each exercise into as many keys as necessarynever exceeding the natural limits of the voice. Begin each day's study with sustained tones. Elementary practice should not last longer than five or six minutes at a time-repeated at long intervals several times a day. After months of practice these periods may be extended to a half an hour-not more.

The singing student should make it a practice to assimilate as much as possible the vocal wisdom of the great singers and teachers of the past. I have profited immensely from such a wonderful book as "The

Art of Singing," by Mme, Lilli Lehmann. "The American vocal student spends entirely too much time at lessons studying mere songs-often very poor songs. Songs are all right; they contribute a great deal to the beauty of life and they serve to keep the family interested in the vocal progress of the student. But they should not supplant the real vocal food upon which the voice must be nourished for years. Songs are sometimes very comfortable for the teacher who does not care. They are often equally bad for the pupil. The average soprano voice, for instance, will develop wonderfully by the study of such roles as those of Bellini, Donizetti and Verdi. These are regarded with apprehension by the ignorant where as a matter of fact they are much simpler than songs; that is, if the songs are to be sung right. They have a most salubrious effect upon the voice, freeing it, exercising it, strengthening it. One hour of "Somnambula," "Norma" or "Lucia" is worth five hours of ordinary songs. revival in the employment of these roles for teaching purposes would be a revival in the art of training the

"Don't be afraid of an abundance of solfeggios. Rather fear too little. Of course I am not in position to criticise singing teachers. All I know is by hearsay; but it seems that entirely too much time is spent upon nonessentials. Breathing is important but it is by no means everything. I feel surrounded by tone. If one makes



MME CALLICURCE

extremity. Opening the mouth too wide tightens the of special exercises. I have never believed in exhaustive breathing exercises, which may even be harmful to girl students. Nature has a wonderful way of regulating the right amount of breath to the tone that sounds right That is the best test after all. Vocal experiment by one's self will soon determine whether one is taking too much or too little breath, Pupils often depend too much on the teacher for this. Not until you are conscious of doing it right yourself will you ever succeed. Your consciousness must come from within.

"'How can I acquire a beautiful tone?' This is a question that thousands of girls ask themselves. know it was my constant inquiry, and still is, for that matter. The only answer is everlasting analysis. Analysis of one's self and every singer heard, including talk ing machine records. All through my youth I listened to the hundreds of singers I heard, with an inquiring mind. This singer's voice was too white, this too hard, this too harsh, this too dull, this too blue-it lacked lifeblood. I have listened to my own voice with no less severity. The same thought applies to technic. The only great technic is that of which the audience and the artist do not seem to be aware. With Kreisler and Casals, for instance, the tone seems to float out of nowhere. That is the acme of the technic of tone production.

"Thus the singing artist must be literally unconscious of technic or even tone production. Consciousness makes artifice rather than art. The singer should listen, rather than make various kinds of physical efforts to produce tones. By this I mean the most acute possible listening accompanied by constant constructive self-criticism-not self-irritation or fussing or worry, but the ambition to make more and more beautiful tones every day. I have never heard my ideal tone and never expect to. I am sure that my art would go backward if I did.

"The singing artist realizes that the tones that carry are those depending upon perfectly vibrating vocal chords. Many voices do not carry because too much breath is used or because the voice is "pushed" up into the nose or throat. Personally I would rather a thousand times sing in a very large hall than in a very small one. It is really very much easier. I do not try to sing any louder, but depend upon the carrying quality of my voice. If my voice is vibrant I seem to feel my whole body vibrating, my spine, ears, nose, throat, chest. a subject to which one must devote months and months an effort to push the voice, or "throw the voice" as some

say, this experience never occurs and the voice does not carry. This is quite as true with a simple song as with an operatic aria. The public seems to have an idea that the operatic artist should be some big and overpowering artist who, by virtue of great physical strength and giant efforts, reaches the multitude. Of course this is absurd. The violin has quite as much carrying power as the bass viol; and it is only a small fraction of the size of its mastodonic brother. It is not "beef" as some imagine that contributes carrying power but rather what might be called acoustical perfection. If this were not so, only the fortissimos would be heard; whereas the greatest artistic effects are often secured through pianissimos so delicate that the whole great auditorium is hushed to the "pin-drop" stage so that they may be enjoyed. Simple songs are indeed often quite as hard to sing as great arias.

Studying the Song

"In studying a song I devote myself first to the absorption of the poetic beauties of the verse. Every good song is a miniature drama-a drama of moods, emotions, ideas. It is the mission of the singer to discover the central idea and bring out the theme. Next I make a distinct study of the vowels, their possibilities on the pitch where they occur. Vowel beauty and vowel variety in a song is like the different tone colors of the orches-

tra in a symphony.
"After this I make a thorough musical analysis of the song, phrase by phrase. The master composer introduces his harmonies to secure artistic effects. He does not merely "throw them in." Like the every brush mark in a painting, they must count for something. To understand and appreciate these harmonic effects contributes enormously to the rendition of even a very simple song. This is one of the reasons why all singers should be well grounded in music as well as in the art of producing beautiful tones,

"For similar reasons it is always bad to try to sing when tired or when worried. Singing demands a superlative physical condition. Worry attacks the voice like a blight. Learn to throw off worries if you wish to keep your voice fresh and bright. Also avoid practicing too soon after meals. The singer who attempts to do good work when her body is devoted to digesting a hearty meal, with the blood diverted principally to that purpose and away from the throat, is fighting an obstacle.

"Possibly the average girl who aspires to an artistic musical career and feels the real impulse for creative musical work in the interpretative sense, does not waste her time thinking of the emoluments of the singer. Others seem to be inspired by the possible financial returns. The financial returns are by no means the greatest delight of the art life. More gratifying still is the privilege of meeting and knowing great personalities in the field of art; painters, writers, dramatists, musicians who are doing something more permanent for mankind than merely acquiring money to pass on to others. Meeting such a personality as Mascagni, for instance, is an inspiration. He came to our home frequently when I was a child. He was a remarkable talker, often very playful in his moods and always an engaging guest. It was Mascagni who, in a measure, helped me make my determination to become a singer. When he first heard of my ambition he thought that it was foolish for me to try and advised me to go on with my career as a pianist. When he heard me sing, however, he quickly admitted the possibilities of my voice and said that it would be foolish to try to do anything else.

"Many people know of Mascagni's early struggle; how his "Cavalleria Rusticana" was written in an attic and how the composer suffered actual hunger while he was producing it. These all had a formative effect upon his character, making him human and sympathetic to young artists, in the highest degree.

"Of all the opera singers I have heard, probably Tamagno had the greatest effect upon me. The quality of his voice was marvelous. No matter in what part of the auditorium you might be sitting, his voice seemed to ring in your ears as though he were just at your side. His entrance in "Otello" was unforgetable; and his death scene, which was fortunately recorded very successfully, is one of the most wonderful records ever made, I would advise vocal students to purchase this as an investment and play it innumerable times.

"The talking machine has virtually revolutionized the resources of the vocal student. In these days there is no excuse for failure to become acquainted with the best in vocal art and more can often be learned through careful listening to records of real artists than from scores of the old-fashioned lessons. It may interest the novice to learn that I constantly listen to records of other artists of the past and present and never fail to profit by the experience. Even some of the bad ones show me what to avoid.

sound are all-important. Just as the violinist must preserve a beautiful legato in most of his work so must the singer. The difference is that the singer in addition must care for clear enunciation and for the variety of vowel color. The art is, to do this without disturbing or ruffling the melodic stream too much. Over-enunciation agitates the stream so that the musical effect of a lovely legato is ruined. Under-enunciation or poor vowel treatment 'muddies' the stream.

"A song may also be compared to a little painting. An opera is a huge canyas of Michelangelo dimensions. A song may be no less intense in its significance; but it is a little canvas like a Fortuney, a Corot or even a Whistleresque sketch in black and white. As with a painting the song must have its high light, its climax. Everything else must be subordinated to and work up to the climax.

"Velocity is of course an indispensable asset for the coloratura soprano; but velocity without clearness, ease and, above all things, accuracy-is worthless. Velocity must be acquired through very gradual stages. Scales and arpeggios such as one finds in the Garcia exercises I have mentioned and in many other books are excellent; but the singer should be "all ears" to listen for the slightest irregularity of pitch, the slightest slurring. The only real remedy is to return to a slower tempo when these inaccuracies are discovered. This requires patience, but patience is the safeguard of all real artists.

"The voice like every other organ is ruined by either overuse or underuse. Literally speaking, I never 'rest' my voice. That is I never pass long periods without singing. Every day during my vacation I sing just as regularly as during my season. Rest in the sense of letting my voice lie fallow seems to do me more harm 6. How must velocity be acquired?

"The melodic line, the legato, the stream of beautiful than good. It is just that much harder to recover my than good. It is just that the property my work. Neglect of a week or a month shows upon my voice just as much, as it would upon the trained athlete The athlete's muscles do not grow stronger by rest. I rarcly ever have a cold, but even when I do, I find that gentle exercise scens to help me work off the cold. Of course one must be very careful about this. "Keeping the voice pure and fresh also depends very

largely upon all the things which go together to make good health. Food is very important. Plenty of fresh vegetables, plenty of good milk, a moderate amount of meat, few sweets, all have a very pronounced effect in the long run. One of the things that the singer has to learn is that she can not eat anything that interferes with digestion in the slightest degree. Indigestion affects the voice even more than a cold. Nuts and dried fruits seem to possess properties that disagrees with me very

Suggested "Self-Test" Questions on Mme, Galli-Curci's Article

- 1. Who was the teacher of Jenny Lind?
- How may guttural sounds be avoided?
- Why are old Italian operas beneficial for the singing student? What is the secret of a beautiful tone?
- What makes the voice carry?

Pointers on Chart Teaching? By Constance Savage Roe

A CHART is the teacher's best friend. Facts are so much elearer to children if they can actually see the the notes, and notes themselves, placed in triads; first, teacher's statements right there, in black and white. Many explanations which the teacher might make and understood perfectly with this proof. Children have queer little quirks in their notions, and they are usually from Missouri, requesting evidence. It will always pay the teacher to purchase two or three charts, or he can make his own. This is very easily done, and is often better than buying them; for the teacher can make them

to fit his own particular needs. Select bogus or bristol board, about twenty-six by thirty size, colored dark brown, or gray. Almost any dark color will do, however; anything that will show chalk marks. Make the figures with heavy black crayon, having the lines of the staff about an inch apart, and the notes about an inch high. Care should be taken to have the lines spaced evenly.

In teaching elements to children, it is desirable to have a number of charts. Many teachers do not like to have big, ugly charts all over their nice artistic walls. If they make them of heavy paper they can take them

First of all, a note chart is needed. Make simply the notes, all kinds, flags up and down, on the staff and off The clef signs may also go on this chart. Children should be taught from the first that there is no difference between an eighth-note with the flag up and one with the flag down. Many times this is confusing to them.

A separate chart should be made with the names of the F-A-C-E, and the E-G-B-D-F. They should also Many explanations which the teacher might make and have the pupil get the wrong idea of entirely, would be bass to the A above the treble. Middle C double be explained with particular care at the beginning and then the teacher can place the notes in the regular order with no break between the clefs.

It is surprising sometimes what ignorance there is among children regarding middle C. Many of them do not know where it is, nor why. Care should be taken in respect to this, as it is really very important.

There should be a table of time. Place the note values in regular order, with the rest below them. The rests are difficult for a child to remember, and should be explained with comparisons, as a quarter rest resembling a blackbird flying, when turned horizontally, an eighth rest like a per cent, sign with the O left off etc. If the beginners are very young, and have not had arithmetic in school it is well to have a circle divided to show the values.

There should be a chart of old-style music. Consult any musical dictionary for this. At first, however, only the staff with eleven lines is necessary, to illustrate the explanation of middle C. In the course of time all the different styles should be explained and illustrated.

There should be a dictation chart. This necessarily has only the staves, blank. Children should be taught to both read and write readily from the beginning.

Spontini's Cure for Deafness

Spontini's "Olympie," though now unknown to operagoers, was in its first season a notable success in Berlin, though the boisterousness of the music seems to have called out some sharp strictures even among Berlinese, whose penchant for noisy operatic effects was then as now a butt for the satire of the musical wits. A clever

A wealthy amateur had become deaf, and felt greatly the loss of the enjoyment of his favorite art. After trying many physicians, he was treated in a novel fashion by latest doctor.

"Come with me to the opera this evening," wrote down

"Never mind," said the other, "come and you will see something at all events." So the two hied to the theater to hear Spontini's

"Olympie," All went well till one of the overwhelming finales, which happened to be played that evening more fortissimo than usual.

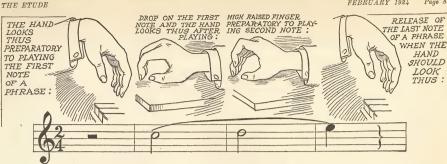
Beaming with delight, the patient turned and exclaimed, "Doctor, I can hear!"

Drawing no response, the happy patient again shouted, "Doctor, I tell you you have cured me."

e doctor.

"What's the use? I can't hear a note," was the imdoctor was a deaf as a post, having fallen a victim to

The March ETUDE, in addition to having the Symposium upon the World's Great Masterpieces by World Famous Contemporary Masters, will be an especially helpful and



What to Teach at the Very First Lessons

By IOHN M. WILLIAMS

Practical Advice for the Young Teacher

Do you want to learn how to teach? Mr. Williams' series, of which this is the second article, will show you.

IF the pupil appears at the second lesson with the first perfectly learned so far as notes and time are concerned, do not immediately begin assigning new work. Was it not Emil Liebling who said his idea of the worst music teacher in the world was the one who each lesson said, "Take the next exercise?" Right here is a tremendously important point. Correct playing conditions are more important than anything else, for the first year. Where is the child to learn these? From new material?

No. Most emphatically, No! When reading new material, our minds are engaged

First-Reading the correct note. Second-Playing it with the correct finger. Third-Placing it correctly on the piano.

Fourth-Counting correctly. This leaves very little of our attention for correct playing conditions. For a beginner the new material, far from being a help, is very apt to be detrimental. Hence the importance of stressing the review work.

Beginning with the second lesson, for the next several times he comes ask the pupil, "Which is the more important-the new work or the old?" (By "old work" is meant the pieces that already have been "gold starred." In this way the student learns to play easily and with freedom-two things much to be desired, but seldom seen. Of course, in new work the pupil learns all such as notes, values and principles; but correct playing conditions come after these things have been learned, when the mind is free to concentrate on other matters.

Use the Chart Daily

Use the chart a few moments at this lesson. Ask the direction of High and Low; locate Middle C. Have the right hand play from Middle C up to G, the left hand from Middle C down to F, observing that as the notes go higher on the piano they do likewise on the chart, and vice versa. Thus the pupil gets a correct idea of the Grand Staff and is saved much trouble later on.

Correct Playing Conditions

What are correct playing conditions? A relaxed hand and arm are generally considered desirable. Firm tips, (the first joints must not "break in") and slightly rounded (arched) knuckles are also advisable. If playing conditions are correct, the hand will gradually take on the proper shape. Work from cause to effect not from effect to cause. Immediately a child tries to "fix" the hand in a certain position, it gets rigid; and this rigidity or stiffness is the worst thing the teacher has to overcome

Seat the child at the piano so that the under part of the forearm is about on a level with the white keys, or perhaps the wood in certain cases. (A large person can afford to sit lower than a small child.) "Neither High nor Low" might be a good motto. Next swing the arm gently at the side, absolutely relaxed-devitalized, Mr. Matthews used to say. When this can be done easily, the teacher should pick up the hand and arm of

the pupil and let it drop. If it falls it is relaxed; if does not there is a hold-back (tension) somewhere. When the pupil can "let go" with absolute freedom, try raising the arm about a foot above the lap and letting drop onto the lap, absolutely and completely relaxed.

Now try the same thing, allowing the different fingers' to fall on each key from C to G, always with the dead weight of the arm falling on each key. (Some teachers prefer the expression "live weight,") Easy? Not at all, A solid half hour has often been spent in teaching an advanced pupil to do this. The teacher who hurries over the first lesson in relaxation is only laying up future

Will one lesson be enough? Certainly not! The price we pay for a good pupil, for one who plays with freedom and ease, is constant watching, reminding and demonstrating. For every lesson for at least three months go back to exercise No. 1, for review, concentrating on correct playing conditions.

The Three Touches

Just as a carpenter must have hammer and nails to erect a building, the pianist should have at least Three Fundamental Touches with which to play the piano. In even the simplest motive, as C-D-E, three touches should

First-The Attack, the touch (down arm) which we use to play the first note of a phrase. (See illustrations at heading of page.)

Second-High-raised curved fingers-the touch with

which we play the intervening notes. Third-The "release," the touch (up arm) used to

release the last note of a Phrase. This exercise should be played very-very slowly perhans in whole notes-slow enough for thought. It may be extended so that, after falling on C, the pupil plays D-E-F with high-raised finger-touch and releases

the phrase at G. The above are the "tools" or "technic" of the first few weeks. We need no other, and they may be demonstrated in a few minutes. Easy to teach? No! Naturally a child tries to do as asked; but effort generally leads to tension. But, by constant watching, correction and demonstration, it may be achieved. Not so, if all the time is given to new work; sufficient review work is necessary. These three touches should be applied to each exercise used.

Time and Key Signatures

In explaining time and key signatures, write out the word—"(SIGN) nature," thus. Ask what the first part of the word spells. Explain that just as stores, doctors and lawyers have signs announcing their places of business, so each piece of music has its "sign" or "signature." Thus,



means that this is where Mr. 36 Measure lives. Do the same thing later with the key signature. Have the pupil to say, "Mr. G-Major lives here, because the 'sign' (SIGNature) is one sharp, F sharp."

The second lesson is finished. Attention has been concentrated upon correct playing conditions, but new material should be assigned, embracing 3/4 as well as 2/4 time, and perhaps adding a note or two up or down.

The Third Lesson

Begin the Third Lesson by a thorough drill on an exercise using the three fundamental touches of Lesson

Next, hear all the work-old as well as new-paying particular attention to the three touches and correct playing conditions. Criticise, demonstrate and encourage. Always praise first, then show how it may be bettered. When each exercise can be played in the three ways of Lesson One, place a gold star by its side. This is

General Hints

If a wrong finger is used, place a circle around the finger mark



If an incorrect note is played, place a circle about the note.



If a particularly difficult spot or fingering needs attention, draw a figure by it, and tell the pupil there is a



"nigger in the woodpile" who is laying for him and to be careful or he will get him. Erase the figure whenever the warning becomes unnecessary. A child loves a game, and anything done to make a game of the music lesson helps to get it learned.

Remember-"sugar-coat the pill." The child mind cannot be disciplined from the outside. This must come

The Weekly Assignment

lesson?

All depends on the age, talent, general physique of some cases fifteen minutes are ample. the child, amount of help given at home, and many other considerations. Some children have hands so small or so scrawny and thin that the slower they go at the beginning (commensurate with keeping them interested), both thoroughly, the better for them. Their hand grows stronger or larger just as does the musical development-slowly. Musical progress should be a gradual unfoldment-a forced growth is neither natural nor desirable. Just as a hot-house plant may be forced for a while, so it is with music-but the ultimate result in each case is

Fourth Lesson

About the fourth lesson the pupil should be ready for eighth notes. Eighth notes are now introduced much sooner than formerly, on account of the gain in rhythmic

It should no longer be necessary to name the notes. Each exercise should be played: First-Count

Second-Sing

Take the following little exercise:



In most cases if the teacher plays this for the pupil it will be mastered quickly by imitation. Play it correctly-then explain carefully. First the Thing; then the Sign; the old pedagogical maxim holds good in music as well as at school. It is seldom necessary or desirable to count with "and"; the eighth notes should "pulse"two notes to a beat. Most assuredly they do not do this when "and" is counted. Spend sufficient time on this point. Playing eighth notes at the time of quarter notes. Have eighth notes played as eighth notes or not at all. Pupils enjoy playing on time.

Recapitulation

In the following little exercise we have halves, quarters, eighths and dotted half-notes; staccato and legato touches. Make haste slowly; train your pupil



to be an observer. Before the playing is begun, point out each mark in the exercise. (The staccato touch in this case is not the back-handed wrist staccato; it is simply the "release" or "up arm touch" used to release the last note of a phrase,)

Continue to pay particular attention to correct playing conditions, and review from the very first exercise of this system at each lesson. The materials of the first two lessons should be played correctly and easily by this time. If the exercise of the three fundamental touches has been practiced daily, the pupil should have gained considerable freedom of the fore and upper arm; in other words, of the entire piano-playing apparatus.

The Next Few Lessons

It is inadvisable in a writing of this nature, to indicate the exact amount of material for each lesson, as children differ so materially in their capacities. As a general

exercises (of one or two lines each) at each lesson. After the first lesson their practice should cover at least a half-hour each day. Some may work an hour How many exercises should be assigned at each a day to advantage. For children five to seven years of age, thirty minutes a day are quite enough, and in

Sharps and Flats

When the pupil arrives at the first sharp or flat explain

Sharping a note raises its pitch one half-step. Flatting a note lowers its pitch one half-step.

Do not leave the subject with the idea in the pupil's mind that a sharp or flat is necessarily a black key. Assign daily practice in this for a week. It will save

Extending the Playing Compass

The playing compass has, by now, been gradually extended until the pupil is utilizing the keyboard from F below to G above Middle C. He should have learned these notes naturally and with pleasure-by using them -not laboriously, away from the piano. He may now be given several studies using the notes lower and higher,



These will extend his playing compass seven additional notes, giving him, altogether, a playing vocabulary of sixteen notes of all of which he knows the names and their position on the keyboard

Five-Finger Position for First Lessons

All exercises or pieces should be kept in five-finger position. Why? First, the five-finger position is the easiest (it requires no crossing of the thumb over nor of the fingers over); and, second, what we teachers need is easy material-just as easy as is compatible with holding the interest of the pupil-if we are to concentrate on correct playing conditions. Also, the invaluable practice of transposition of all the exercises into six

or twelve major keys is greatly facilitated. During this time the pupil should be learning also the different kinds of rests and their values, the correct playing of slurs, and phrasing,

An Early Beginning in Theory

By George Henry Howard

THEORY is commonly begun too late. The child should learn questions and answers from the music primer and catechism the very first week, and from thence onward. To know facts and principles about music is one of the foundation stones of conceptive and creative ability. The time to gather these facts and principles is childhood.

The study of harmony should begin not later than the third year of pianoforte instruction, preferably the second year. Yet, it should not be begun by pupils under nine or ten years of age.

Poor text books are one reason for unsatisfactory study of theory. The modern spirit of instruction has not yet taken a very firm hold of the makers of works intended to teach harmony and composition. Too many of them are still in the style of older generations, However, there is a noticeable awakening along this line,

from which we may expect better results. The meagerness of ear-training and tone-thinking discipline forms another defect in the common instruction in harmony and general theory.

Half of the success in harmony teaching is in making the subject as lovely as possible. In a flower garden, the child is first attracted by the beautiful colors and the lovely perfume. If all the flowers were black and white, he would take little interest. In harmony, let him feel the charm of beautiful melodies and chords.

The Boys' Recital

By Ethel Annis Randall

How often one hears it said "Oh1 I just love to hear a man play the piano," or "I would much rather hear a man play than a woman." Does any one know how much larger is the percentage of girls studying piano than boys? Does not the average class consist largely of girls whether primary or advanced? And yet the master musicians of the world are men. How many delightful piano recitals have you attended in which the boys predominated? Usually the boys have rather a lonesome time, embarrassing to say the least, when the recital is given largely by beautifully dressed girls.

Such has been my experience after teaching eighteen years, in which time I have attended many recitals given by other teachers as well as my own. Before I began teaching I hoped I would never have a boy for a pupil, fearing it would be difficult, or I might fail altogether to hold his attention. I did not get my wish however, for the first pupil was a boy and a good pupil too, who progressed very well considering my inexperience Since then I have changed my tune, for some of the best scholars have been boys, though seven was the largest number enrolled in a single year until last season when the number jumped to sixteen.

Why the boys should more than double in the year I do not know unless like the tramps, one tells another, As my class is limited to fifty pupils the proportion of boys was new to me. Through thinking of something to lend variety to the June recitals one day winter, it came like a flash-why not have give a recital all by themselves? This, instead of play ing in their own grades, in three or four restalls with the girls, as usual. To this locality at least the Illua was new. So far as I can learn no teacher had coor given such a recital, nor can I find any one who has ever attended one

"No sconer said than done," as the fairy stories say; but teachers know that successful recitals are non given by a fairy's magic wand, so I began planning at once, but did not confide in the boys until later, in May, when the more deligent workers were nearly ready. Two of the pupils in the beginners' class had discommend lessons, but that left plenty of material. You know a long recital is wearying to all concerned. The bins were delighted with the plan and wanted to "beat the girls' recitals," which of course resulted in most of the girls, the younger ones especially, working harder.

Only one of the older boys objected, saying he did not care to play with the little boys. When I explained to him how much people enjoyed going through a factory and watching the development of products from the raw material he saw the point and became enthusiastic. We had two rehearsals in the church auditorium where all my recitals are given; and the night of the boys' recital the platform where the grand piano stood was beautifully decorated with cut flowers, for which the boys were largely responsible.

The ages of the fourteen boys ranged from eight to fifteen years, and the length of study from ten weeks to four years. All playing was from memory, including two duets played by first and second year pupils-Though I do not require memory work for duets, these pupils memorized so easily that they preferred to play without music. A brother of one of the boys who plays the bells in the local high school orchestra, played some patriotic airs with piano accompainment, which as well as giving pleasing variety to the program, gave some good practice in accompanying to one of the older boys. We always have a singer or reader to give a change from piano numbers only, and for this recital I was fortunate in securing a young boy reader who is studying with the best teacher of that art in our city. He gave two delightfully humorous readings, with encores; so even

our "assisting artists" were boys. The experiment proved to be so successful that another time, with this experience, I shall plan to have more duets and some novelty.

This year the plans will not be kept secret from the boys, for they praise will not be kept secret from the post, for they are looking forward with pleasure to their recital in June, 1924.

"THE history of music is the history of the attempt, by the arrangement of sounds, to gratify the senses, to use and enjoy the intelligence, and to attain to that ecstasy which comes from the contemplation of pure beauty."-W. J. TURNER.

FEBRUARY 1924 Page 87 THE ETUDE

NEW AND IMPORTANT SERIES OF LESSON-ARTICLES-SECTION V Basic Principles in Pianoforte Playing

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This Series Began in the "Etude" for October. Each Installment May be Read Independently.

Accuracy in Playing

Why is much playing inaccurate? Largely because of mental uncertainty. Take your simplest piece and play it at a normal tempo. Keep your mind upon it, and inaccuracy disappears. However, take a more ambitious piece, play it just a little faster than you are properly able to db, and inaccuracy immediately appears. That is the whole secret There is no other

It takes strength of will to play slowly. It is easy enough to let ambitions to play rapidly carry one away. I remember a student who would play the Chopin A-Minor Chromatic Etude at a perfectly terrific rate

Ex.V-1 Chopin Etude, Op. 10, No. 2



At the end both the performer and the auditor were breathless in the apprehension of mistakes. Among which there were bound to be several blurs, smears and other faults. It gave no artistic pleasure because there was no repose, no poise. Only by hard work was this pupil made to see that she should practice very slowly, then, just a little faster and finally never at a speed that would lead to mental and digital confusion. There is no limit to speed, if you can play accu-

One good test of accuracy is to find out whether you can play a rapid composition at any speed. It is often more difficult to play a piece at an intermediate than at a very rapid speed. The metronome is an excellent check upon speed. Start playing with it very slowly, and gradually advance the speed with succeeding repetitions. Then try to do the same thing without the metronome. The student must develop a sense of tempos. In fact the whole literature of music is characterized by different tempos. The pupil should learn to feel almost instinctively how fast the various movements in the Beethoven Sonatas should be, how fast the Chopin Nocturnes or the Schumann Nachtstücken should be. Of course there always will be a margin of difference in the tempos of different individuals; but exaggerated tempos-either too fast or too slow-are among the most common forms of inaccuracy.

Two Important Factors

Before leaving the matter of accuracy, it may be said that two other factors play an important part. The fingering must be the best possible for the given passage; it must be adhered to in every successive performance and the hand position (or shall we say "hand slant") must be the best adaptable to the passage. The easiest position is always the best. Often pupils struggle with difficult passages and declare them impossible, when a mere change of the hand position such as raising or lowering the wrist or slanting the hand laterally, would solve the problem. It is impossible to give the student any universal panacea to fit different passages; but a good rule is to experiment and find what is easiest for the individual hand. Rubinstein, who so often struck wrong notes in his later years when his uncontrollable artistic vehemence often carried him beyond himself, was terribly insistent upon accuracy with his pupils. He never forgave wrong note slips, or mussy playing,

One of the chief offenders in the matter of inaccuracy is the left hand. Scores of students play with unusual certainty with the right hand who seem to think nothing of making blunders with the left hand. If they only knew how important this matter is! The left hand gives quality and character to playing. In all passages except where it is introduced as a simple accompaniment, its rôle is equally important with that of the right hand An operatic performance with the great Galli-Curci as the soprano and, let us say, Caruso as the tenor, would be execrable if the contralto and the bass made the audi-

ence miserable by their poor quality and their inaccuracy. Practice your left hand as though you had no right hand and had to get everything from the left hand. Play your left hand parts over and over, giving them individuality, independence and character; and your playing will improve one hundred per cent.

If you are suspicious about your left hand, and you doubtless have good reason to be, why not imagine that your right hand is "out of commission" for two or three days and devote your entire attention to your left hand. You will probably note a great difference in the character of your playing when you put them together. Left hand pieces and left hand studies are useful; but they are oddities "freaks"

Some Things About Staccato

Staccato, considered as touch, is often marred by surface noises of the fingers tapping on the keys. Perhaps you have never noticed this. In some passages this percussive noise seems to contribute to the effect but in general it must be used with caution. A very simple expedient reduces this noise and increases the lightness and character of the staccato. It is merely the raising of the wrist. By raising the wrist, the stroke comes from a different angle, is lighter, but none the less secure and makes for ease in very fleet passages.

Try the following measures from Rubinstein's Staccato Etude, with your wrist in normal position. Then raise the wrist and note the lightness you have contributed to your playing.

Ex.V-2 Staccato Etude Allegro vivace H.M.J. = 63-78



Finger staccatos, produced by wiping the keys, are also effective when properly applied. There is also, of course, a kind of brilliant staccato such as one finds in the Chopin Opus 32, No. 2, and in other passages, where the action of the whole forearm is involved. In this the wrist is held stiff. But in every and all cases let the fingers look down-see and feel the keys and not look at the ceiling!





The Basis of Beautiful Legato

The word legato, meaning bound, has misled thousands of students. It is easy to bind notes-but "How?" -that is the question. There is always a moment when there are two sounds. If one sound is continued too long after a succeeding one is played, the legato is bad. On the other hand, if it is not continued enough the effect is likely to be portamento rather that legato (always remembering, that the word portamento as used in piano playing has an almost entirely different meaning from the use of the same word in singing),

Well played legato notes on the piano must float into each other. Now here is the point. The floating effect is not possible unless the quality of the tone of the notes is similar. In other words all the notes must be of the same tonal color. A variation in the kind of touch employed and a legato phrase may be ruined. The notes in a legato phrase may be likened to strings of beads. In the playing of many pupils the strings of tonal beads are of all different colors, sizes, shapes and quality in one single phrase. The touch control varies in the different notes so greatly that such a simple phrase as the following from Schumann's Traumerei might be likened to the following:

Surely the effect will be heightened by maintaining the same touch for at least one phrase,

When the colors are blended as in the prism, instead of being mixed up by ill-selected contrasts, the effect is far more beautiful, judged by artistic and aesthetic standards. Play Traumerei a few times, preserving the character of the phrases by careful observance of what you have learned in the previous sections regarding the principles of beautiful tone production at the keyboard. Another excellent work in which to make a study of legato in the F Minor Nocturne of Chopin.



One more principle in the matter of legato playing, before we dismiss it in this all too short discussion of a subject which might easily take many pages. The greater the length of the notes in a given passage in a pianoforte composition, the more difficult the legato. Have you ever realized that? Note that we have mentioned the piano particularly. On the violin the situation is quite different. Take Bach's Air on the G String with its long drawn out notes. They could have been made twice as long if necessary; but this would be impossible upon the piano, because this instrument's sound starts to diminish the moment it is struck. Therefore, in a legato in very slow passages, the student confronts a real problem. He must sound the note with sufficient ringing tone so that it will not disappear before the next note; and in striking the succeeding note he must take into account the amount of diminution so that the new note will not be introduced with a "bump."

Scales afford an excellent means for the study of both legato and staccato. Scales are valueless unless the student practices them with his "ears" as well as his fingers. Mozart was accused of playing a note in a composition (which required both hands at the extremities of the piano) with his nose. If students could learn to practice with their ears open and keen to hear niceties of tone, the task of the teacher would be a far more enjoyable and profitable one and music throughout the world would advance very materially.

All that has been said in this section of these conferences has an important bearing upon the succeeding sections which have to do with Rhytim, Velocity, Bravura playing and Pedal Study. Accuracy, beautiful legato and refined staccato are so important, however, that every student who gives these matters extra attention will surely be immensely rewarded. In fact it would be a very good plan to take a book of standard studies or pieces very much below your grade of accomplishment and by means of careful, thoughtful, devout study, in which your "ears" play an equal rôle with your fingers, take phrase after phrase and play them over and over

A beautiful touch, a beautiful legato will not come by merely wishing for it. It will not come by hours of inattentive playing at the keyboard. It is very largely a matter of developing your tonal sense, your aesthetic ideals, and mixing them with your hours of practice. Try practicing for beauty as well as practicing for tech-Technic is worthless in your playing, if it means nothing more to you than making machines of your hands. I am confident that centuries of practice are wasted throughout the world because the element of beauty is cast aside. Thousands of pianoforte recitals are given in the great music centers of the world, by aspiring students, every year. They look forward to great careers. They play their Liszt Rhapsodies, their Concertos and their Sonatas, often with most commendable accuracy, but with very little of the one great quality which the world wants and for which it holds its highest rewards-Beauty.

If this series of conferences succeeds in turning the attention of a few hundred students towards the need for beauty, and the means for expressing it in every moment of pianoforte practice, I shall feel repaid for giving the time to them.

Stop and Listen

Do you express the composers thought and mood? you express what you feel and wish? Whatever it is, by all means express something !

Suggested "Self-Test" Questions on Mr. Lhévinne's Article

- 1. Name one of the most common causes of inaccuracy. 2. How is the effect of the staccato touch
- often marred? 3. How does the quality of tone affect
- legato playing?
- 4. How must scales be practiced?
- 5. How are hours of practice wasted?

Arousing Interest With a Bulletin Board

By Caroline V. Wood

One way for a teacher to arouse interest in musical matters among her pupils, is to have a bulletin board of some sort in the studio or waiting room. On this can be tacked articles, pictures, and anything of interest especially those clipped from the musical magazines. The ETUDE is a rich source of supply for this purpose.

In this way a teacher can bring to her students' attention things that she would like them to know; and it certainly is much easier to put them on a bulletin board than to pass a magazine around to the individual students. Besides, we all know that a bulletin board of any nature is always read with much interest. Curiosity is perhaps a bigger reason for this than is the desire for knowledge. However, the results are the same. Information is diffused where you want it to be.

The bulletin board will also occupy the time and attention of pupils who sometimes have to wait a while for their lessons. "It makes waiting a pleasure."

Discuss freely with your pupils the articles that you have posted, and call to the attention of some the particular items that you wish them to notice.

By Orlando A, Mansfield, Mus. Doc.

ALL conscientious teachers of keyboard instruments and of the pianoforte in particular, must have noticed, in the case of young students, a strong tendency -amounting at times to a very distressing habit-towards the misreading of one or both of two notes in alphabetical order, when one or both of the two are accidentals. This tendency, or habit, is to assign the accidental to the wrong note. Thus, in the following extract, from the Adagio of Beethoven's Sonata in B flat, Ob. 22, the musical tyro will almost always read, at first sight, A natural and B flat, instead of A flat and B natural:-



Of course the ear at once detects the error, but the fact remains. The probable reason for the misreading is that association with B flat is more frequent than with A flat. Similarly, in our next example, from the Finale of Beethoven's Sonata in A, Op. 2, No. 2, C sharp and D natural are often given at a first reading instead of C natural and D sharp :-



This again is because the student is probably more familiar with the sharping of C than with that of D. In order to prevent this tendency, or temporary error, from crystallizing into a mannerism or a permanent habit, it is well to point out to the student that when two notes in alphabetical order have one of the notes inflected by the sign of a sharp, that sharped note is nearly always the higher of the two. Thus, if a natural and a sharp inflect two notes in alphabetical order, the sharp sign will almost invariably refer to the upper note, as shown in Ex. 2.

Similarly, in the case of a natural and a flat, the natural, being a sharper sign than the flat, will, in the overwhelming majority of cases, refer to the higher of the two alphabetical sounds, as in the following example, from the first movement of Beethoven's Sonata in A flat,



This is really because the interval thus formed is an augmented 2nd, an essential factor in the composition of the long-suffering chord of the diminished 7th or minor 9th, as shown in Ex. 3, or a fragment of the chord known as the German 6th, as shown in Ex. 2. The reverse assignment, e. g., D to E flat in Ex. 3, and C sharp to D in Ex. 2, would produce a minor 2nd, one of the harshest and rarer dissonances in music.

Further assistance tending towards the correct assignment of accidentals in alphabetical order may be derived from the clear recognition of the fact that accidentals do not so much affect notes as lines and spaces, consequently they are placed exactly upon or within the respective lines or spaces they inflect. Thus, in our second example, the natural is in the second space, and the sharp on the third line. Hence the natural denotes the sound called C, and the sharp that called D. Indeed, anything

that can be done to simplify the reading of music to the young student should certainly be attempted, since the effort involved is already serious enough. As Ferdinand Hiller (1811-1885) once remarked, "If it were as easy to read music as it is to read books, Beethoven's sonatas would be as popular as Schiller's poems." Expressed in an English idiom, this may be taken to mean that, but for the difficulty of reading the former, a fugue of Bach would be as popular as a page of Milton, or a sonata of Beethoven as a Shakespearean drama.

If Liszt Came Back Again?

WHAT would the Abbé Liszt think if he should come back to earth in this year of our Lord MCMXXIV? Would he see a musical world greater in extent but lacking in quality of achievement? Moritz Rosenthal, one of Liszt's most famous disciples, and thought by many to have the greatest pianoforte technic of all masmany to have the greatest panororic vectors of all mas-ters of the instrument, will discuss this subject in The selfish. He wants to know what he is going to get out

Starting That New Class

THE ETUDE

By Gayle M. Van Horn

To get new classes organized, either for the new season or in a new community, is always a rather difficult propoor in a new community, sition. The latter is the most trying. "How can I present myself?" "How may I appeal to them without making myself conspicuous?" These are live questions.

In the case of the writer the new community harbored no few acquaintances. They had, informally, heard her play; and, though she had not finished in music she wished to appear to the best advantage. Being somewhat artistically inclined, the plan very happily popped into her head to make little announcement cards. The illustration shows one of the set which brought immediate and gratifying results.

A schedule for classes in elementary and advanced Diago lessons and introductory work in Vocal music is now being arranged. I shall be glad to reserve periods for these interested before Jonuary 30 1925. Walton, Nebraska Mrs D. V.

· · there's no place like home -- with music · ·

How to Select a Good Teacher

By Cooper Boyd

Scores of factors enter into the selection of a good teacher; but there are certain predisposing ones which stand out above all others. Unless these exist the chances of success are greatly reduced.

1. Select your teacher upon the story that his other pupils tell by their own performances, not by the advertisements, claims, brags or by their list of social references or former successes. Attend his provis' recitals and judge from them.

2. Select your teacher for his probable likelihood of understanding your temperament and working with you, not against you. Personal incompatibility of temperament negatives the efforts of the best teacher and the best pupil in the world.

Select your teacher for his contagion enthusiasm for music in general and his instrument a particular. The most crudite teacher imaginable is a poor thing without the dynamo of enthusiasm,

4. Select your teacher for his ability to inspire by his own playing.

You may not be able to get all of these outstanding factors in one person; but your success with your teacher will be largely in proportion to the number you do secure. The personality of the teacher, his character and his artistic ideals are his musical assets in the matter of bringing ultimate success to the average American pupil.

Three Pedagogical Pegs

By Mrs. C. M. Carpenter

THE three best pedagogical pegs of the young teacher are the observation that the average child is-curiousemulative-acquisitive.

In other words, the child likes to ask questions, likes to imitate, and likes to be rewarded for effort.

Socrates taught by asking questions and encouraged his pupils to ask them. Your little musical wards want to know things. Urge them to ask as many questions as possible. At the end of the lesson say, "Try to think up something you don't understand about this piece and

Give the child models of performance and suggest imitation. Watch the mother bird springing about teaching the fledgeling to fly. She carefully measures the distances of her tiny flights from the nest so that it will not strain the little bird. The average teacher who plays flamboyant pieces before the little pupil is wasting time. Play something just in advance of the pupil, as a model, so that the pupil may exercise his

Brilliant Leaves from Saint Saëns' Note Book

Comments upon Music and Musicians, Penned by One of the Most Interesting Masters of the Past Century



The following extracts from "Outspoken Essays on Music," translated from the writings of Camille Saint Saëns, by Frederic Rothwell, and issued by the E. P. Dutton Co., represent but a small fraction of the rather voluminous literary creations of the great French composer. Aside

How Opera Fascinates Great Composers

M. VINCENT D'INDY insinuates that the love of gain may have something to do with the preference for theatrical form shown by certain composers. As the public has always evinced a marked predilection for this form, no wonder musicians instinctively turn to the kind of music that will enable them to earn their living; not every one has the good fortune to be born with a silver spoon in his mouth. All the same, there must be some other reason, for almost all composers have written for the theater or have tried to do so.

Love of gain was not the incentive which made Richard Wagner embark upon his colossal work, the "Ring of the Nibelung," under conditions of so exceptional a nature that he did not know if it would ever be produced.

Meyerbeer was possessed of a great fortune, the major portion of which was swallowed up in his musical works. In his memoirs, Duprez artlessly tells how the gifted composer made every possible sacrifice to insure the execution of his operas, and how the famous singer profited thereby.

Haydn wrote Italian operas in his youth. During his stay in London, when producing his finest symphonies for the Salomon concerts, he began an "Orfeo" which he never finished, owing to the fact that the theater at which it was to have been given went bank-

Mozart would still be Mozart, even if there remained nothing but his theatrical works.

Beethoven and Opera

The reason why Beethoven confined himself to the symphony and did not devote himself to the theater is that the Opera of Vienna would not have it so. Beethoven had actually offered to undertake the production of one work each year for five years.

No one can tell what would have happened if Beethoven's offer had not been refused, if he had acquired that theatrical experience which cannot be had apart from the theater and which is evident in the second version of "Fidelio" when compared with the first "Leonora." Certain parts of "Fidelio" are not inferior to any of his works: the famous "Pistol" scene resembles nothing that had hitherto been given. . Had Beethoven been able to realize his desires, the very direction in which the lyrical theater was tending would probably have been quite different.

Both Mendelseohn and Schumann tried the theater. The from a masked point of view, though anything but adapted from a masked point of view, though anything but adapted from the theater—was what determined his boothilly to be recorded as maste, though he must have realized that he recorded as maste, though he must have realized that the painting of a stage scorpt is different from painting on a seast. Wagner placed the purely mustel, even symmetric than the painting of the property of the property of the property of the painting of the property of the painting of the property of the painting of the pa

Berlioz, after writing the following terrible sentence: "Theaters are the disorderly houses of music, and the chaste Muse one drags therein cannot enter without shuddering," treated thus his own Muse, and certainly the result was not always satisfactory. Nevertheless "Les Troyens" is a superior work, though it was not smiled on by Fortune-that implacable queen who rules over battles and operas alike.

Richard Strauss, after becoming known to the public and more fitted to my present powers.

from his extensive travels, his excursions into astronomy and into music publishing, to say nothing of his tours as a conductor, pianist and organist, and the production of his symphonic and operatic works, Saint Saëns was one of the cleverest and most entertaining of Composer-

by symphonic poems, has revolutionized the musical world by extraordinary operas upon which I will not dwell, and thereby avoid irritating his admirers-for he has admirers. Did not one of them state that the fact of writing the song in one key and the accompaniment in another, was a matter of no importance what-

Remarkable Impressions of America

A great many things had been said to me in disfavor of the New World, "America will not please you," they told me, "everything you see will shock your artistic temperament," Pictures had been given me of excited and busy crowds, something like an exasperated As regards the inhabitants, I did not find them as

they had been depicted to me. Going about at their leisure in spacious streets everywhere, I judged them to be rather quiet compared with the bustling inhabitants of certain towns in the North of France. I found them both courteous and sympathetic. Besides, how could one help being satisfied with a country in which all the women are charming? And they really are, for those who chance not to be beautiful find it possible to pass themselves off as beautiful. I was afraid I might meet some bachelor women with short hair and harsh expression of face, and was agreeably surprised to find that it was not so. True, in America it is woman who reigns, even a little too much, I am informed; still, she remains essentially woman and she reigns as she has the right to do, by her charm and grace, her irrecietible ceductiveness

To return to art. Dare I affirm that I frequently found better taste than in certain European cities which I will not mention by name? The Americans imitate the Romans, and especially the Greeks, also the fifteenth century and the Repulsance. Is it our place to call them to account

for this?

The sculpture is not very imposing, but there are many frequency of the sculpture is not very imposing, but there are many school of the innerventh century. Do not run away with the school of the Americans have purchased the works of our flee, that the Americans have purchased the works of our deed the pick of the basket that they have acquired, and, whilst I feel somewhat was to know that these artists, with would I feel somewhat such or how that these surface, with most of whom I was sequal that, here now passed over. It there is no support to the property of the

In Philadelphia, by lucky coincidence, a very fine performance of Samson et Delila was given by an amateur company of two hundred and fifty chorists. The Delila, both in voice and in talent was perfection itself and in the Bacchanale of the last act the orchestra reached the summit of enthusiasm and brilliancy.

I will be brief as to the reception I received personally, Nowhere have I found a more attentive public, more silent and enthusiastic. I had to endeaver to recover my fingering of past days in order to play my Concerto in G Minor which everybody wished to hear interpreted by the composer. This did not please me by any means, for now-a-days young pianists play it better than I do; prefer to play the Fifth, which is more symphonic

Critics since Berlioz. He had the sharb-bointed Gallic pen; and he used it to carve fascinating word images rather than to stab his contemporaries as did Wagner and some others. Saint Saëns may be regarded as a kind of tonal bridge from the older classical school to Debussy.

Well then, I played the G Minor at Washington before President Roosevelt who, after receiving me most affably, did me the rare and signal honor of coming to listen to my playing, Shall I tell how pleased I was to see in Washington

the statue of La Fayette along with that of Rochambeau? The Americans have one quality which touched me greatly, they are not ungrateful: they have not forgotten the part played by France in their independence.

Yes, America pleased me well and I would willingly revisit it, but as for living there . . . that is another matter. Born in the early part of the nineteenth century, I belong to the past, whether I like it or not. I shall always prefer our old cities, the sacred relics of Europe, before all the comfort of a young nation. On returning from New York, Paris seemed to me like some pretty Bibelot, but how glad I was to see it again!

What pleased me abroad was not so much the present America as the idea of what America will eventually be. I seemed to behold a mighty crucible in which a thousand incredients are mixed to form an unknown substance. In the accomplishment of this task, what an expenditure of activity, wealth and scientific progress in useful and practical-as well as pure-science !

Everything one sees in America appears, from a distance, as a kind of mirage, for we are still in a transition period, preparing for a new world. It may be that centuries will be required to give it its perfect form, and, meanwhile, who can tell what will have become of this world of ours, carrying the heavy burden of a past which it cannot shake off!

Chopin's Sincerity

Chopin's musical studies had been so incomplete that he was forbidden the great vocal and instrumental compositions and had to confine himself to the piano, wherein he discovered an entirely new world. This specialty, however, may lead the judgment astray. When interpreting his works, we think too much of the piano, of the instrument regarded as an end in itself; we forget both musician and poet. For Chopin is above all a poet who may be compared with Alfred de Musset: like the latter he sings of love and women.

More than all else, Chopin was sincere. His music, without being in accordance with any particular program, is invariably a tone picture; he did not "make" music, he simply followed his inspiration. He expresses the most varied human feelings; he also gives musical form to the impressions produced in him by the sights of nature. But whereas in others, in Beethoven, for instance, these impressions may be pure and unalloyed, in Chopin's music . . , with the exception of a few polonaises that voice his patriotism . . . woman is ever present; everything is referred to her and it is this standpoint we must adopt if we would give the music its rightful character. His works thrill with a passion now overflowing, now latent or restrained . . . that gives them an inner warmth of feeling which makes them live so intensely, though too frequently this is replaced by an affected and jerky performance, by contortions utterly opposed to his real style, which is both touching and simple.

This latter word may excite surprise when speaking of music that bristles with accidentals, with complicated harmonies and arabesques, but we must not-as is generally done-lay too much stress on these details. Fundamentally the music is simple it betokens great simplicity of heart, and it is this that must be expressed

has had some fairly serious dealings with instrumental

when we play it, under penalty of completely falsifying

the intentions of the composer. Chopin distrusted himself: hc invited . . . and some-

times followed . . . pernicious advice, unaware that he himself, guided by instinctive genius, was more clearsighted than all the savants around him, who were devoid of genius of any kind.

An Appreciation of Gounod

A strange career was that of Gounod! Opposed from the very outset, as all creators are, courageously steering his course against wind and tide, it was his destiny never to know the peace of unchallenged success and tranquil glory; it was amid storms but seldom interrupted by brief spells of calm weather that he became the most popular musician in France.

Pre-eminently was he a creator. Only in part are Marewell's, Juliette and Mirellie the offspring of Goethe, Shakers
and Mirellie and Shakers of Goethe, Shakers
both to children of his own, creation, loss and
both to children of his own, creation, loss and
both to children of his own, creation, loss and
both to children of his own, creation, loss and
both to children of the loss of the country of the country
both to children of the country of the country
both to complete the country
both to country
both to complete the country
bo

"Ceux dont la main cruelle me repousse N'ont pas fermé pour moi la porte du saint lieu; J'y vais pour mon enfant et, pour lui, prier Dieu."

Listen to the simple chord that accompanies these last few words, thrilling us with a grief for which no consolation can ever be found, affording us a glimpse of the disturbing and mysterious depths of the vast cathe dral, and then tell me if any other art can attain to such results with so few means and appliances!

Does not the cathedral in "Faust" seem a kind of link between the dramatic author and the chorister, symbolized by the organ which is shown on the stage? The religious music of Gounod is great, more especially the Mass of Saint Cecilia and the Requiem of "Mors et Vita," the Mass written at the beginning, and the requiem at the end of his career, the former adorned with all the brightness of a glorious dawn, the latter burning with the golden fires of a setting sun. In them we find sincerity of faith wedded to perfection of form, to a power and quality of voice that daily become more rare before the jealous and domineering influx of instrumental music

The Need for Virtuosity

Certain of Liszt's compositions, which were once regarded as impossible of execution, are now everyday performances of the young pupils of the Conservatoire On the pianoforte, as on all other instruments, virtuosity has made gigantic strides all along the line.

What hard things have been said against this virtuosity! How fiercely it has been attacked in the name of Art with a capital A! To think of that implacable, that impious war declared upon the Concertos both of Beethoven and of Mozart! One could not possibly have been more completely in the wrong,

In the first place—the fact must be proclaimed from the house-tops—in art a difficulty overcome is a thing of beauty. This truth has been affirmed by Théophile Gantler in immortal verse, and after such testimony there is nothing further to be said.

further to be said.

In the second place, virtuosity is a powerful aid to music, whose scope it extends enormously. It is because when the second place become virtuous that Richard Wagner was enabled to dispersion by the second that the second wealth of sound, of which a good deal would have been impossible but for the virtuosity we affect to despise.

In such cases, however, beauty comes into existence only when the difficulty is really overcome to such a degree that the listener is unaware of its existence. We thus enter that realm of superior execution wherein Liszt was throned as a king, performing with the ease and assurance of a god. Power and delicacy and charm, along with a rightly-accented rhythm were his, in addition to an unusual warmth of feeling, impeccable precision, and that gift of suggestion which creates great orators, the leaders and guides of the masses.

When interpreting the classics, he did not substitute his own personality for the author's, as do so many performers; he seemed rather to endeaver to get at the heart of the music and find out its real meaning-a result sometimes missed even by the best of players.

This, moreover, was the plan he adopted in his transcriptions. The Fantasia on "Don Juan" sheds unexpected light upon the deeper meanings of Mozart's masterpiece.

Symplifying a Rhythmical Problem

A rhythmical form often troublesome to the student, such as the following example:





By this means the performer is made to see the necessity of knowing in advance the note after the sixteenth. In playing grace notes this necessity is obvious enough, yet many fail to recognize the same principle in the

A rule well to remember is "Never play a quick note until you know what follows directly thereafter for both hands, and until you are mentally prepared to

How Do You Know Your Piece?

By Anne Guilbert Mahon

Do you know your piece thoroughly?

Do you know the name of the composer? Do you know anything about his life? Do you know his object, his theme, his idea which he wished to express in the

When away from the piano, can you tell the key and signature of your piece? Can you tell what are its highest and lowest notes? Can you shut your eyes and mentally see the printed notes on the page, exactly how the composition looks? Can you play it correctly, in your

Can you recall the tempo, remember the correct phrasing? Can you describe the peculiarities of the piece? Does it feature chords, octaves, runs, arpeggios; or does it contain all of these? Can you remember the marks of expression?

Do you know the divisions of the composition, the different themes; and could you start any one of them? in vogue contain some good points—about a grain of Do you know each section as if it were a composition of truth to a ton of mere ballast." Many of the authors of itself? Could you start anywhere in the piece and play it to a satisfactory close? A young girl, who had been in the habit of practicing several hours a day, was confined to her bed with a tedious illness. As she lay there slowly convalescing, the pieces she knew ran through her mind. She was surprised to find how readily she could picture the notes of some of them and how elusive seemed others which she thought she know by heart. When she recovered and went back to the piano, she found that, although her fingers were somewhat stiff from lack of exercise, she had gained in the knowledge of many pieces which before she had considered difficult that the mental training had been of great value to her although she had not been able to play a note. She had impressed those pieces on her mind, and they were never forgotten. She knew those pieces,

Mirror Practicing

By Jean McMichael

If you are a vocal student try memorizing your songs away from the piano, before a mirror alone,

This will be a great help by allowing you to observe your facial expression and by enabling you to correct many faults which cannot be detected while playing for oneself at the piano,

You will be surprised at the many strange things you do. It enables you to see just what kind of an appearance you make when singing in public; for a mirror re-

It is a great teacher and critic for the concert performer

Nothing great was ever achieved without enthusi-

Piano Touch as Seen by Famous Musicians

THE ETUDE

By Percival Garratt

BEETHOVEN gave considerable thought to questions of piano tone production. According to Schindler, he advised players not to raise the fingers more than necessary in order to learn how to "sing" on the piano, and made fun of pianists who "wave their hands in the air."

With regard to cantabile playing, Beethoven's views were endorsed and carried into practice by Thalberg, who taught that "the keys should be felt rather than struck," and who recommended "great repose of the arms and hands" and the possession of "as much suppleness and as many inflections in the forearm, the wrist and the fingers as a skillful singer possesses in his voice." These words are taken from Thalberg's "Art of Singing Applied to the Pianoforte," and were written at a period when musicians held the art of singing to be the ideal type to which instrumental technic should approximate The more modern view (expressed by Busoni) is that the onditions of vocal art (breathing, the joining or division of syllables and words, the difference of registers, etc.) have little or no significance on the piano. The nature of the keyboard instrument does not allow a true legato such as can be obtained by the human voice or by stringed Thalberg's method, however, was a great advance

over the stiff wrist and arm methods of Hummel, Moscheles, Kalkbrenner, and others-methods which had sooner or later to give way to a fuller emperation of the whole upper part of the body. The mereasing demands made by composers (from Chopm onwards) taxed the skill of pianists and created a new attitude towards keyboard problems. The appearance of works such as Liszt's Sonata and Balakirew's "I launey" helped to emancipate players from all rigid methods, and gave a greater freedom to arm movements. It says much for the progress of piano playing that these formidable pieces by Liszt and Balakirew are now heard at pupils' recitals! Side by side with the development of agility and freedom has been the analysis of the production of beautiful tone. This is usually partly acquir I and partly natural (the latter resulting from a particular hand-formation, temperament and racial characteristics said that he spent "thousands of hours endeavoring to find this tone and that." From the year 1880 an erormous literature on methods of touch has been accumu ating. As a general rule, the greatest artists and teacher patience with so-ealled "methods." As Josef Hofmann bluntly says:-"There are but two method arts-a good one and a bad one. Most on the methods piano-methods are so sure that they have found the whole truth and nothing but the truth that they are far from polite to anyone who ventures to differ from their views. We live in an age of speed and the "get-richquick" methods have an undoubted appeal to many.

Leschetizky and other great teachers have always insisted on their pupils regulating the quality (timbre) of tone from the brain. What is termed "a good touch" depends on the intention and attitude of the player towards his instrument. It was not fanciful of Mark Hambourg to suggest that "the hand in its attitude on the keyboard should reflect in some degree the spirit of the music-in a vivacious piece the hands should look full of energy, while in slow cantabile movements they should present a soft and sinuous appearance.

A standardized method of playing the piano is not wanted: the Golden Rule is that there is no Golden Rule. De Pachmann, the piano-poet, revels in pure beauty of sound; his sforcando has an entirely different tone-color from the sforsando of Percy Grainger, for instance, who does not hesitate to make use of his fist for certain effects. To take another example: Sarasate's violin tone was always exquisite beauty-tones that "dropped honey;" Joachim, on the other hand, would not mind rasping out a note on the G-string if he felt it needed that character. Sameness of tone is the deadliest thing in piano playing. The ideal pianist should be able to strike a chord with both hands and produce simultaneously ten varieties of tone-color. One has only to listen to Busoni, Bauer, and Rummel to appreciate what amazing effects can be obtained by those who control an unusually sensitive touch. Modern pianoforte music demands qualities of touch that were undreamt of in the last century; there is a wide range from the rainbow-hues of Scriabin and Debussy to the black-and-white of Bela Bartók and Satic.-From the "Musical News and Herald" (LonTHE ETUDE

The Relation of the Public School Music Teacher to the Private Teacher

By WILL EARHART

Musical Orientation

HAPPILY the relation of which we write is one that

is constantly growing closer. Indeed, if public school

music continues to enlarge in the direction of teaching

instrumental technic, and if private teachers are drafted

increasingly into the service of the schools by having

their work outside given school credit and by coming

mental technic that is finding place there, it will soon be

difficult to distinguish between the two types of teachers.

It will be a fortunate day when this becomes true. Then

public school music will have acquired a definiteness of

aim that will add greatly to its strength; and then

private teaching will have gained in breadth until its

vision embraces all the people as affected by the minis-

trations of music. For public school music teaching is

now concerned with music for the masses, but under

comparatively indefinite instruction; and private teach-

ing is concerned with the musical progress of the indi-

vidual under very definite instruction. The new vision

sees the masses brought under this more specific and in-

tensive instruction with no loss in the extensiveness of

the field. The tendency is a perfectly natural one, com-

mon to all progress. It represents a movement toward

But, as long as the two are separate-and their fields

are as yet easily distinguishable—the work of the public

school teacher in relation to that of the private teacher

is that of the general to the specific. The private teacher

of music is almost invariably a teacher of specialized

musical technic. He (or probably she) teaches music

applied, or, we may say, music expressed through the

medium of the piano, the violin, the voice, or other

mediums. The greater part of such instruction must

necessarily be the application, or a technic of expres-

From the Cradle Up

Too little, often, do the private teachers understand

that unless from the cradle, in ways that they are likely

to consider almost beneath their notice, there has been

a slow, steady accumulation of musical experience, a

musical background, there is nothing for the child or

youth to express. That they make this mistake is evi-

denced by the material they sometimes give even to little

children. The motive that every child-or, for that mat-

ter, any adult-has for learning to play an instrument, is

to express some music he has in him through the attrac-

tive medium of that instrument. This is not a fore-

ordained predisposition to evil, but a perfectly normal

and proper, even fortunate tendency, which any true

pedagogue would follow out according to the rule which

bids him connect his instruction immediately with the

which a pupil is familiar should be used in his first tech-

nical study, though this is highly desirable and should

be done if possible. But his first efforts should be upon

music of at least a familiar kind, so that he will under-

stand that the aim of his new study is, after all, to pro-

duce music, as he knows and feels it. Of course, if a

pupil has practically no musical experience, or only one

of a most unfortunate kind, there is nothing for the

private teacher to do but undertake the laborious task

of building up a musical experience before building up

a technic of expression. It requires much more wisdom

to do this than to teach pure technic; and the effort

will try the patience of both the teacher and pupil. But

on the other hand, nothing is to be gained by putting the

cart before the horse and endeavoring to develop a

technic of expression of something that is not there to

be expressed. From this nothing can result but a be-

wilderment, on the part of the pupil, that rapidly assumes

the appearance of downright stupidity. As an illustra-

tion of what I mean, I may say that a few days ago

I heard a violin student, a young boy, play an exercise

completely out of tune, with no approach at any mo-

ment to correct intonation, and without exhibiting the

slightest disquietude over his cacophonies. Yet the boy,

on request, fluently syllabilized and sang with flawless

intonation, the exercise he had so dreadfully mutilated.

Evidently he had come to the conclusion that this new

mechanism, the violin, was not intended to produce the

same system of sounds that he had known in his singing

as music. His readjustment, when he began to sing his

exercises by syllables, was rapid.

It is not necessary, of course, that the very tunes with

completeness, thoroughness.

sion. But what is to be expressed?

experience the pupil has had.

into the school buildings to give the instruction in instru

Public school music should provide the basic experience and musical orientation upon which all later specialized musical technic can scarcely rest; and the private teacher should know the extent (and the limitations) of this experience and be wise enough to base his instruction solidly upon it. The private teacher, as we have said, is often too intent on developing technic, and is too slightly schooled in pedagogy, to do his part wisely; and on the part of the public school music teacher there are more difficulties and shortcomings than might be readily

The class dealt with by the public school music teacher is often—almost invariably, with respect to music—

technic in his own experience, certain unobtrusive but potent qualities and phases of treatment that would make the child's schoolroom experience carry over into his later instrumental study are likely to be lacking. These qualities and phases are, to be concrete, an instrumental truthfulness and exactness (without loss of expressiveness) in dealing with rhythms and phrasing a keen attention to the effect of the music upon the ear, instead of confining attention solely to the loosing of an inner emotional impulse, consequent attention to ear-training in matters of pitch, quality of tone and rhythm, selection of music that not only "sings" but that also satisfies the musical sense through the ear, and constant operation of a preference for musical tone-effects instead of effects of verbal declamation. There need be no loss of joy in singing, no sacrifice of pure and musical vocal effect. Indeed, what would result would be purer type of singing, a definite growth in bel canto, a substitution of something of the organ-like quality of the St. Olaf Choir or the Ukrainian Choruses for, let us say, the "pep" of the college Glee Club. The net result would be to give the foundation for any and every kind and specific branch of musical training; and all this, so far as we have traced the process, would be done without any specific reference to instrumental music or any separate processes of instruction designed to foster instrumental interests as contrasted with A Broader Scope But the public school need not, and often does not, stop with such development of a general attitude toward music

By having children, and at times adult musicians, play: by speaking occasionally of the various musical instruments and their peculiar characteristics and powers: by comparing the tones produced by the voices of the children with those of the violin, flute, et cetera; by telling of the great orchestral works written by Schumann or Mendelssohn or some other composer, when a little song by one of these is sung; by describing the make-up of such an orchestra and comparing it with that of Haydn, when a song by Haydn is encountered; by encouraging children to attend concerts given by great instrumental soloists or ensembles: by referring casually to the effects produced by the church organ with which they are familiar: by telling the pupils of Handel's powers as an organist, Mendelssohn's as a pianist, in connection with songs by these composers; by organizing school orchestras or little instrumental ensembles among the children themselves; by offering class instruction under school supervision on almost every musical instrument; by all these a definite stimulus of interest in music and musicians in general and in instrumental music in particular may be aroused and the beginnings of a sympathy for the modes of expression of music other than school songs may be generated. And, unless such breadth of interest and sympathy are aroused. the school has not done its duty.

But even at the worst, public school music does give considerable foundation for the work of the private teacher. At least the child is "tuned up" for music, so to speak; and ordinarily, even in average schools, he gets not only quite a well-defined and desirable musical orientation but also a considerable knowledge of elementary theory and staff notation and some ability to read music. The private teacher is not always enthusiastic over the extent and thoroughness of these attainments and sometimes we must admit he has good cause for even sharp criticisms But, on the other hand, we must remember that even the private teacher's instruction is not one hundred per cent. efficient with all of his pupils, and that most of us teachers are given somewhat more to telling about the bad condition of pupils when they come to us than to proclaiming to the world their beatific condition when they leave us.

The better public schools, too, are doing now a quite remarkable work for the musical advancement of the pupils. To the attainments we have outlined in connection with the elementary schools we must add the really extensive and sound knowledge given in many high schools. In these advanced courses in Harmony and Musical Appreciation (which latter is made to include form and esthetics, principally, as well as biography and history) and a knowledge of the Orchestra and its instruments, which is given by school orchestras of almost symphonic proportions playing proficiently a fair repertoire of classical music, lead the student to a knowledge and appreciative understanding as great, surely, as the private teacher



WILL EARHART

and shapes both physically and mentally, constitute any one of his groups. They are not classified according to their musical ability and cannot be. They are not required or expected to study or practice their music at home. They are necessarily very largely dealt with, notwithstanding some systematic individual singing, as a group. The public school music teacher sees them only once in every few weeks for some twenty minutes. Instruction is therefore carried on by the grade teacher. She does wonders, considering the manifold duties and capacities required or expected of her; but she cannot be a specialist in everything, and the children do not always get from her what they could get from an expert music

School Music Essentially Vocal

But more important than these obstacles, at least with respect to our present thought, is the fact that school music is essentially vocal, while the music the children study with the private teacher is almost invariably instrumental. Even if the supervisor of music is not wholly taken up with singing, vocal music must still predominate largely in schoolroom instruction. But the public school teacher himself is often almost incredibly vocal

Now it hardly needs argument to convince musical persons that there is a vast difference in the entire outlook upon music between those who sing and those who play, When one sings-at least as children sing in concert-he is the music, and the production of the music is almost unconscious; but when he plays he not only makes the music by conscious and difficult processes, but he also listens to it as well, almost as if some one else were making it. Unless, therefore, the teacher of "vocal music" in the schools

should ask. It remains only for him to connect his teach- tic place. It is true that I have never known an educaing wisely with it. It is a pity that we live in so busy a world that the public school music teacher and the private teacher cannot get together more intimately and learn one another's aims, methods and accomplishments. Much lost motion and difficulty would be avoided if there were such closer articulation. But even as it is, since private teachers are steadily coming more freely into the schools to give instrumental instruction, and since the public school music teacher is more and more becoming a broadly trained musician as well as pedagogue and is now more often than not skilled in practical musical technic of one

School Credits for Music

established.

The practice of giving high school credit for the study of specialized musical technic under private teachers remains to be spoken of in brief detail. Here the two classes of teachers are brought into more direct relation, probably than in any other phase of musical practice. In fact they are united and are in the closest accord, The difficulties that beset the richer development of this modern phase of educational practice-for there are, unfortunately, many difficulties-must therefore be sought outside the two groups and outside of their relations; and they must be combated by both groups working together

The difficulty most often spoken of is that of standardization. I think it is overestimated. The plan worked out by the Educational Council of the Music Supervisors' National Conference and adopted by the Conference, and later adopted for use in the State of Pennsylvania by Dr. Hollis Dann, State Director of Music, has for some years been in essential features in use in Pittsburgh and is entirely feasible as a working plan. It does not prescribe graded lists of material for piano, violin, or any instrument, and yet safeguards standards of accomplishment. Later, lists of material are to be prepared, and here the private teachers must come forward and give of their specific knowledge. Meanwhile, however, it is certain that progress in this practice has not been retarded seriously by the lack of standard lists of material.

The chief difficulty is that of age-old traditions of curriculum. Music, despite our sentimentalizing over it on divers occasions, is not yet accepted at court as a genuine educational subject. It is with music teachers, both public and private; and these often know better than anyone else, for frequently in these days the musician is a highly educated person with more than one scholastic degree to his credit. But educators who make the general curriculum for our schools, and, oddly enough, many parents, are sometimes not willing to give music scholas-

tor who knew music well who exhibited this reluctance. Anyone who is well educated in both music and general subjects is not only qualified to speak of their educational strength, but is always found to be well aware of the educational strength of music, as compared with other subjects. But these are few; and parents, taking this cue from the large majority of educators to whom music is, and throughout life has been, but name for an easy recreation, outdo the educators in avoidance of it as a subject for school credit that shall be integral in the school's diploma. They want their children to be kind or another, a better understanding is fast becoming really and truly educated and they know that no person has been considered educated unless he has taken Latin and other languages (dead or alive) and history and a certain assortment of other subjects properly hallmarked. And then come the colleges with their entrance requirements in which music is often not highly regarded, and with their curricula from which music is absent, and the chain is complete. It will in time be broken. Legislation such as we have now in Pennsylvania, though it is in advance of the general understanding, is highly potent. Musicians who are also college men, and college men who also know music, are increasing greatly in numbers and their weight will be felt. Meanwhile the music teachers, pupil and private, can cooperate with one another in careful study of the situation and in practical remedial effort. There is no doubt but that they will do this; for that their interests at this point are identical is most obvious. At other points, it is true, their interests are equally closely related; but at no other point are the teachers themselves so well aware of the exact strength and nature of the relationship. One would like to think that by this and other articles like it a keener sense of their common aims and a greater effort to co-ordinate their efforts might be aroused.

Suggested "Self-Test" Questions on Mr. Earhart's Article

- 1. What is the little child's motive for learning music?
- What kind of music should be employed for the first efforts of the child?
 - Give three means of broadening the scope of the child's musical training.
- State the influence of College men in music

A Baby or a Doll?

By Nonabell Bailey

Many students go through years of drudgery to per- child see the old-fashioned spinning wheel, the little fect fingers and technic only to find in the end that their playing makes no appeal to their hearers. There is no soul to it. In spite of the brilliant technic there is no passion, no fire, no joy, no sadness-in fact nothing that moves the hearers to nobler thoughts and richer lives, which is the real purpose of music.

What is the trouble? Is it lack of talent? Perhaps; but without talent of some degree, and great determination, the brilliant technic could not be required. In many cases it is the fault of the teachers. The primary and intermediate teacher has no right to feel that her duty is fulfilled when she uses the latest methods in training the child's fingers. Teachers, train the mind ! It is the soul of your work; and without it there is nothing but utter failure. Do not feel that only the world-famed teacher can put the artist finish on a musician by a course in interpretation,

This work may be started at the very first lesson, even with the youngest beginner. In fact, the younger, the greater opportunity to stir the imagination. At the very first lesson it is well for the teacher to play something for the child after she has first told a story or painted a word picture about the piece. I often use Grieg's "Butterfly." First I tell the child of a beautiful garden filled with various colored, fragrant flowers, in the warm sunshine. Then I describe the butterfly-how it flits from flower to flower, pausing here and there, then fluttering on until it disappears over the garden

Another good one is "La Fileuse," by Raff. Make the master intended.

German girl in her quaint peasant costume; and he will have no difficulty in distinguishing the sad little song above the whir of the spinning wheel.

Such big numbers may seem too deep for a child They are not. Frequently the child will make a special request for the same piece every few lessons. Never refuse him. You will find that, with the proper word pictures skillfully used, it will inspire the pupil to put some real meaning into his own little pieces,

A very practical little girl put her whole mind on slowly thumping out note after note of the little lullaby she was learning. She was always scolding herself, or rather her fingers, for being so slow. I had previously explained that the piece was for a mother to sing to baby or a little girl to sing to dolly. At last I said, "But, Ruth, a baby couldn't go to sleep with all that noise." I was amused at her alarm as she said, "Oh, I forgot"—then in a whisper, "I thought it was a doll." You see she was a peculiar little girl to whom dolls did not mean much; but a baby-why her own baby

brother was at home, The idea is to give the imagination a start on the right road. Later the child will invent his own stories about his pieces. Encourage him, no matter how different they may be from your own ideas. Only help him to work it out with his fingers; and later when he comes to the masterpieces he will have no trouble in determining what is their soul. His feeling will be that of the composer and his interpretation what the

"And while you are about it," I sang after her, "put down in your mental notebook: In any piece in which one hand has a much more difficult part than the other practice the easy part till it can be played twice as fast

Clementi, the Long-Lived

By W. F. Gates

A RECENTLY published schedule of the life extent of the great composers and performers omits one of the more notable of a hundred years ago, Muzio Clemeni -heloved of piano students. This Anglicized Italian was not in the first rank of musicians; but his effect on the music of his and the succeeding days was marked be cause of his writing in pianistic style for that then partly developed instrument.

Clementi's life extended from 1752 to 1832, a long life but not so notable for its extent as for the particular musical period it covered. This eighty years overlapped the complete lives of Mozart, Beethoven and Schubert Clementi's life missed that of Bach by only two years, touched that of Handel, and largely was parallel with those of Haydn, Weber, Rossini, Mendelssohn, Schumann, Gounod, Chopin, Wagner, Verdi and Rubinstein.

Those eighty years, with a few more added at their end, may be said to have been the golden period of musical history. Before that day, music was in its infancy; since that time, it has shown signs of decadence. To day, so far as the making of great work is concerned, music seems to be taking a slumber. Possibly, the Muse is simply gathering power for a recrudescence, another period of production of great works to follow the widespread production of minor compositions now in evi-

The Song of the Flats and Sharps

Or the many devices used by teachers help their pupils remember the order of flats and storps, the following proved most successful with a number of pupils. We call it "learning the Song of the Flat and Sharps," and proceed to sing the following tune, which the pupil

F sharp, C sharp, G sharp, D sharp, A sharp, E rp, B sharp.

Then down for the flats:

B flat, E flat, A flat, D flat, C flat, F flat.

This device entails no learning of absurd sentences, or nonsensical jingles, and takes but a shirt time and a few repetitions to impress it upon the pupil. At the same time it teaches him to locate the sharps and flats upon the keyboard, a point which is neglected by many teachers. If you have a pupil who is backward in this respect, why not try the Song of the Flats and Sharps?

Clearing Away a Mechanical Problem

By Ruth L. F. Barnett

"ARE you dreadfully busy?" asked a little music teacher, "I don't know what to do with Helen Brown. We have just spent her whole lesson hour on a study that she already 'knew perfectly,' and still she

"Has she tried playing the hands separately?" I vent-

"Oh yes, she has played the right hand alone dozens of times. The left is so easy that she could play it at sight. All the difficulty is with the other hand." "For just that reason," I answered, "Helen must completely master the left-hand part. She must be able to play it easily and well at a much greater speed than is required with the hands together. If she can play it alone only as fast as it is meant to be played, what can that left hand do when the right hand is claiming all of Helen's attention?"

The little teacher rose to go. "I am going to telc phone to Helen now to go to work on that left hand." as need be; then work on the more difficult part with nothing to stand in the way of mastering it.

The Teachers' Round Table

Conducted by PROF. CLARENCE G. HAMILTON, M. A.

This department is designed to help the teacher upon questions pertaining to "How to Teach," "What to Teach," etc., and not technical problems pertaining to Musical Theory, History, etc., all of which properly belong to the Musical Questions Answered department. Full name and address must accompany all inquiries.

Study of the Grand Arpeggio

THE ETUDE

In response to my request for practice suggestions from our readers, I have received the following interesting scheme from Mr. Cecil Berryman, of Omaha, Nebraska. The scheme seems to me eminently useful and practical, and I intend to try it out on my own pupils. Mr. Berryman says:

Get this practice scheme into the blood by a daily inoculation. Withelm Bachaus, the eminent planist, is quoted as saying; "I start with ridictionsly the start with ridictionsly the third backward of the start with reductions of the property of the prope

1. Play the tones of an arpeggio in blocks, or fingeringgroups, as follows:



2. With the thumb free, hold the remaining tones in the "block" for a bridge, and pass the thumb rapidly from thumb-tone to thumb-tone :



3. Hold down the thumb, passing the bridge over. The tempo should be slow but the lateral movement almost instantaneous:



4. Play thumb-tone and bridge, the fifth being played



5. Play the "position tones" in inverted order-an excellent stretching exercise:



Power in Scale Playing

Please explain how scales that are played rapidly—that is, with fingers close to the keys—can be played loud. Where should the necessary pressure come from to play them this way?—K. M.

There are two chief sources of power in playing scales (1) the downward action of the finger itself, and (2) the throw of the hand from the wrist. By the first means, the finger is held somewhat firm, and is given a downward swing by a quick pull of the finger muscle. More important for strengthening the tone, however, is the hand action. To secure this, hold your hand extended horizontally in free air. Then suddenly throw it downward, as though shaking water from the finger tips. Now perform the same movement over the keyboard, so that the fingers are interrupted in their descent by their impact upon the keys. You will find that the wrist has a tendency to jump up with each stroke.

Next, play a scale, keeping the fingers firm, as suggested, and allowing the wrist to rise naturally, as each key is sounded. In this way you can get a maximum of tone, which may be decreased as desired, by using less evident movements. As the scales are played more rapidly, the wrist may rise slightly when the second, third and fourth fingers are employed, and descend with the thumb and fifth fingers. Power will increase accordingly as you cultivate this feeling of throwing the muscular activity over and into the keys.

The Question of Relaxation

In playing the melody notes in the first part of Rachmanhoff's Prelude in O sharp minor, I had been taught to let the hand come down relaxed on these notes so as to obtain a full tone without stiffness. I find that when I use the hands in this way they slip off the keys. What would you recommend?

Relaxation is the slogan of modern teaching, and a very good slogan, too, if properly applied. But "perfect relaxation," about which some teachers talk, is an evident absurdity which, if carried to its logical conclusion, would result in flopping about the keyboard like a seal out of water. If you play at all you must hold your arm up by the muscle in the upper arm, and must also have some muscular action in the fingers, at least. Where muscular relaxation is most important is directly after a note has been played, when muscular activity, especially in hand and wrist, is for the most part waste effort.

A full-arm movement is best used in playing the heavy melody notes of the Prelude you mention. Place the right hand on the keyboard, with fingers somewhat extended. Now hold arm, hand and fingers locked together in this playing position, and then raise all together about three inches, by shrugging up the shoulder. Next, drive some key down with a single finger, by a quick downward movement of the shoulder; and immediately relax the arm, retaining only just enough pressure on the key to keep it down.

These are the fundamental muscular motions to be observed in playing the heavy melody notes; although these motions will eventually be accomplished in a less obvious manner. The tone, to be sure, is produced primarily by arm-weight; but this weight is reinforced and regulated by sufficient muscular control.

Double-Jointed Fingers

I have as a pupil a girl of twelve whose fifth fingers are both double-jointed, so that if she fingers are both double-jointed, so that if she there is not shown to be soon to

It goes without saying that the "snap" which you mention should be avoided as far as possible. If raising the fingers produces this ill effect, why raise them?

In the time of Czerny and immediately following pedagogues, it was customary to hold the hands quiet under all circumstances and to produce the tone by hitting the keys with a high lifted finger. But in recent years it has been decided that this insistence on motionless hands is a mere fetish, and that any muscular movement which is of real usefulness may be rightfully called into action. Hence what was formerly done exclusively by the fingers is now aided, at least, by throwing the hand downward from the wrist, by rotating the forearm to right or left, and even by full-arm movements.

I advise you, therefore, to teach your pupil to make extensive use of such movements, and to confine the finger action to a downward swing from the knuckles. Even then the finger has considerable play from the nearly horizontal position shown in the following diagram to the downward position indicated by the dotted line:



By combining this throw of the finger with the various motions of the hand and arm above described, fluency of execution and ample command of tone should be

"Sculpture is motion caught in a moment of perfection. Music is motion always in perfection.' -Mrs. Bartlett A. Bowers.

"THERE are in music such strains as far surpass any faith which man has ever had in the loftiness of his destiny."-THOREAU

How to end a Slue How should the last note under a slur he played, I was taught to draw the finger gently off the key. Is that the correct method?—B, P.

Frequently, though not always, the last note represents a quiet ending after a climax; and in this case your method is correct. I suggest that the climax-note under the slur be then played with a lowered wrist, and that the wrist be quickly raised after the last note, so that the finger is, so to speak, dragged away from the key, hanging down from the wrist. An example of this procedure is found in the first two phrases of Chopin's Nocturne



But some phrases end with the climax, as in the next phrase of the same nocturne:



Here the final note is not only accented, but also somewhat sustained. Eventually, however, it may be released as I have described.

To interpret slurs properly, therefore, one must carefully discriminate as to whether their climax notes occur before or at the end.

Cross Accent. Sharps and Flats in the Signature (1) Please explain what is meant by cross

(2) Why are the seven flats in the key of C flat major in the reverse order of the seven sharps in the key of C sharp major?

(1) Cross accent, or cross rhythm, occurs when the accents of one voice-part conflict with those of another. This effect is most frequent in connection with 34 and 6/8 meter, in the former of which there are three beats, and in the latter two beats to the measure. In this case, while the chief accents, on the first beats, coincide, the secondary accents conflict, or cross each other. A good example is found in Schumann's Des Abends, from Op. 12, where there are three distinct beats to a measure in the upper, melodic part, to two beats in the lower, bass part; so that the second beat of the latter falls between the second and third melody tones, thus:



Chopin's Waltz in A Flat, Op. 42, has two notes in the upper part to three in the bass. Brahms is especially fond of such conflicting rhythms.

(2) Sharps and flats are placed in the signature in the order in which they naturally occur in successive keys. Since F is the first note to be sharped, in the key of one sharp, F# always comes first in the signature. In the key of two sharps, C# is added, after which come in order G#, D#, etc.

Similarly, since B is the first note to be flatted, in the key of F major, Bb always comes first, then Eb, Ab, etc. Hence the final order of sharped notes is F. C. G. D. A E. B, while that of flatted notes is B. E. A. D. G. C and F,-iust the reverse.

"The self-criticism to which the artist subjects himself will prevent him from foisting an ill-prepared work upon the public. The true artist may be trusted to take that care; and the greater the artist he is, the greater the care he takes."-Frank Bridge (English composer.)

February is a fine month in which to begin to plan for your Summer Music Study. Planning ahead is far better than wasting time regretting lost opportunities.

THE ETUDE

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MEYERBEER vs. CHOPIN In his book, The Great Piano Virtuosos

of Our Time, W. von Lenz records (with slight abbreviations):

Once Meyerbeer came in while I was taking my lesson with Chopin. I had never seen him before. Meverbeer was not announced; he was a king. I was just playing the Masurka in C. Op. 33-only one page in length. I named it the Epitaph of the Idea' so full of grief and sorrow is this composition-the weary flight of an

Meyerheer had seated himself; Chopin

'That is two-four time,' said Meyer-

kept time by tapping loudly upon the instrument with his pencil; his eyes glowed.

"I never but once saw Chopin augry; it was this time! A delicate flush covered his pale cheeks, and he looked very hand-

who always spoke so softly.

show you, then!'

it several times, and stamped the floor with ceptible to the influence of applause in hope to achieve a career as great as von his foot-he was beside himself! It was no moments of nervous physical excitement. Buelow's. use, Meyerbeer insisted that it was twofour, and they parted in ill-humor.

"It was anything but agreeable to me to

as saying, "'I love him dearly! I know no pianist like him, no composer for piano

and Meyerbeer, here is the melody as Chopin wrote it:

And here is how Meyerbeer would nave received in the following passions treated it (and it sounds very much like to spring had been really are. He say, 'My experience of the a Meyerbeer melody in this form). Take musicians. But consider the following may regumental bands that I have had former than the control of the co

SAINT-SAFNS ON IMPROVISATION IN CHURCH

In his Musical Memories Saint-Saëns ably defends the practice of improvisation in church. "I am fully aware," he says, "of windows in which the motion of the hology. And again: Music is the art can hardly be distinguished but which are, nevertheless, more charming than the finest the apitations of the soul, and bring it

The Musical Scrap Book

Anything and Everything, as Long as it is Instructive

and Interesting

Conducted by A. S. GARBETT

VON BUELOW ON APPLAUSE

following is an extract from a letter he ly or indirectly."
wrote to Madame Laussot, a friend of One may add that von Buelow's inhis mother. He was then twenty-four difference to the applause of the unknow- "I write music in order to serve that "It is three-four,' he said, loudly; he years of age and well on his way to suc- ing multitude was not assumed; it was which is the best possible within me and

with is three-four, almost screamed and as regards my claims to a recognition calls "undeniable perfectibility." It is jealously faithful in spite of smiles and Chopin, and played it himself. He played of it by the public I am only sus- a course worth recommending to any who jests,

ONE WAY TO MAKE MONEY

Ir is a well known fact that many of about the phenomenal increase of street twelve bars for the Saraband "It was anything but agreeding to the to the saw is shown and that many or about the personal metrors of the saw that they have witnessed this little seem. Chopin the street piano players in lightly either the saw that they "And as none of his previous ideas had disappeared into his cabinet without saying exceedingly well. Most of them, Italians, one and all assumed that the public only shifted him somer than publish the pixe. a word—the whole thing had lasted but a manage to retire with sufficient funds to wanted jazz or popular music. He made with the slightest defect he preferred to bask away the remainder of their days at a wager with other friends at the Royal wait patiently for the right inspiration." Meyerbeer, however, made amends on Sorrento, Capri or Messina. A London Academy of Music that the passer-by his way home with von Lenz to whom he musician of note thought that he would would pay for classical work well intergave a lift in his carriage. "I had not seen Chopin in a long time," he is quoted seen Chopin in a long time," he is quoted a way. Music of Leading the made in such preted. So he placed a first-class piano on a way. Music of London reports the fol- a lorry, and went forth to the city to play. liver than Friedrich Wiech, the teacher of no panist ince min, no composer our pulse.

"A doctor of music, a familiar figure at the Royal Academy, and a composer of shading, for the cantilene, it is an instru shading, for the contilion, it is an instru-ment for close intimacy. I also was a repute, has, says a writer in the West-ment for close intimacy. I also was a repute, has, says a writer in the West-money out of classical music in the city mann than in his true light as a great pedament for close intimacy. I also was a 'specific and a specific and the spe

IF YOU ARE MUSICAL-SHOOT!

differently, many of us were of Mr. W. J. brain and physical functions; and ensures struction. Bryan's opinion that you had only to stamp quick decision and swift action. your foot for a million crack-shot Ameri- Music is with him a first passion, shooting And here is how Meyerbeer would have ever, even Mr. Bryan would have been as-

lowing results.

"A military correspondent who is an it does its military course as a separate accomplished amateur musician and has done a great deal of work for music in his own district, and is incidentally a crackshot-for five years the captain in an im-

MARTIN LUTHER ON MUSIC

what may be said against improvisation. Annex of the common Chapter of the common Chapte There are players who improvise haddy and the German Chaper Royal at the Ge preachers speak badly. That, however, has swarum numers was very many to mothing to do with the real issue. A me call, and with his friends sang in the every perfect wisdom of God in his wondrous copion; the art not to say too much of the company nothing to do with the real issue. A me cut, and with the real issue. A me cut, and with the real issue. A me cut, and with the cut and to be quite clear in his door important of the cut and to be quite clear in his diocre improvisation is always endurante it unig compositions in ground, count, one the organist has grasped the idea that others, wherein he took the tener part, wondered at, when one person sings a own mind, and with constant considerate the organist has grasped the idea that others, wareren ne took me taster part, church music should harmonic with the Luber said: If am not of the opinion and the continuation and prayer. If the arts should be suppressed by the service and aid meditation and prayer. If the arts should be suppressed by the troops of the property of the continuation of the continuati service and aid meditation and prayer at Gospel, but I should like to see all the singing, which play and spring with shours above all things for a singing results in harmonious sounds rather than precise music which is not worth writing. Gospel, but I should like to see all the singing, which play and spring with shours above all things for a singing results in harmonious sounds rather than precise music which is not worth writing. Gospel, but I should like to see all the singing, which play and spring with shours above all things for a singing and adorning that melody in the precise music which is not worth writing. Gospel, but I should like to see all the singing, which play and spring with shours above all things for a singing which play and spring with shours above all things for a singing which play and spring with shours above all things for a singing which play and spring with shours above all things for a singing which play and spring with shours above all things for a singing which play and spring with shours above all things for a singing which play and spring with shours above all things for a singing which play and spring with shours above all things for a singing which play and spring with shours above all things for a singing which play and spring with shours are singing which play and spring with shours are singing which play and spring which play and spring which play and spring with shours are singing which play and spring which play and spring which play are should be spring with shours are singing which play and spring which play are should be should be spring with shours are should be sho precise music which is not worth writing other occasion, he said: Music is a spinor out, it is still comparable with he old glass windows in which the individual figures windows in which the individual figures the object. The original windows in the case of the control of the nevertheless, more charming than the moves the agitations of the sout, and oring it understanding in it are moved thereby,

SOME SAYINGS OF DEBUSSY In her book, Claude Debussy, Mrs. Franz Liebich quotes several of the great French composer's epigrammatic sayings, from which the following extracts are

"Musicians will only listen to music written by clever experts: they never turn their attention to that which is inscribed in Nature. It would benefit them more to watch a sunrise than to listen to a performance of the Pastoral Symphony, Continue to be original, above suspicion.

"A fine idea in process of formation is To most musicians the applause of the In cooler moments the judgment of a mass a worthy object of ridicule for imbeciles audience is very precious. It is part of of people never exercises any attraction But rest assured that there is a greater "For reply, Chopin made me repeat and the recompense for the tremendous effort or influence upon me, however much I feel certainty of finding a true perception of of acquiring a technic and a repertoire, the value of winning the sympathy of some beauty among those who are ridiculed Few would be willing to forego it; but of its individual members. Every one of than among the class of men resembling att with ins penen; ins eyes glowgs.

Two-four, Weepfear repeated quietly, on parently von Buelow, the great pians its manifestaines has some sort of bribe flocks of sheep who walk with decility in Insert but once saw Chopin angry; it is and conductor, thought otherwise. The to action. But true art never bribes, direct the direction of the stangilier-thouse prepared for them by a clairvoyant fate."

quite genuine, and maintained to the end without any other preoccupation; it is "Give it me for a ballet for my opera" As regards the little I may have ac- of his career. He had a reputation for logical that this desire run the risk of (L'Africaine, then kept a secret), I will complished in my art, the value of which being "cold." He seems to have been displeasing those who low mustic of a consists in undeniable perfectibility alone; everlastingly seeking for that which he conventional pattern to which they remain

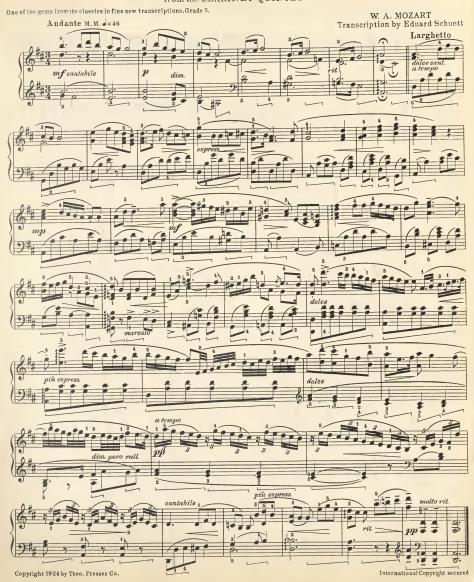
> 'It is not possible to pull h the Swite Bergamesque, wrote Debussy one day to M. Louis Laloy; 'I am still in need of

He gave the street crowds Beethoven, Robert Schumann, and, of cour v, of Clara Bach, Chopin and others. The money Schumann, who was Wicck's own daughter. Piano and Song, he reveals his teaching ideals in a passage which, although ad-UNTIL the late unlamented war taught us faculties: sight, hearing, interaction of applies to anybody attempting to give in-

"A singing teacher who has no firm, decided principle, who is constantly wavering backwards and forwards, and who frequently leads others into error by his untenable opinions; who cannot quickly discern the special talent and capacity of his dealings with is that the band is always, if pupils, or discover the proper means to get rid of what is false or wrong, and adopt company, the best shooting company in the one-sided theories of perfection; who mis-Now perhaps some of our military trusts, or mames, worries, onester, who is presses, instead of encouraging; who is shot-for five years the captain in an insportant overseas shooting competition—shots which specialize on "rough stuff" always disastisfied instead of cordially activated to the stuff of t portant overseas snooting competition—will be persuaded to add more music to knowledging what is good in the pupil: who at one time rides a high horse instead of kindly offering a helping hand, and at A QUAINTLY written Popular History of "Luther had a high regard for Josquin's before he has blamed, and kills time in in church. "I am fully aware," he says, or a government suggest that the same and a might regard for Josquing's better he has blamed, and kills time in what may be said against improvisation. Much, by F. Weber, formerly organisate at physical polyphonic compositions, and remarked such ways as these-he may be an organisate of the same of the

Eight representatives of the British Empire were caught in a dugout during oracing tools make the those who have some rishmen were fighting still, the two modern windows. Such an improvisation into immediate connection with divine may be better than a figure by a great things." (We wonder if Luther found this must greatly admire it and think that there. Detaing Society, the two Englishment had is nothing rarer in the world than such may be better than a figure by a great things." (We wonder It Luther round this master, on the principle that nothing is out after the agitations of his soul caused is nothing rarer in the world than such not yet been introduced, and the Welshman of the world than such not yet been introduced, and the Welshman of the world than such not yet been introduced, and the Welshman of the world than such not yet been introduced, and the Welshman of the world than such not yet been introduced, and the Welshman of the world than such not yet been introduced, and the Welshman of the world than such not yet been introduced, and the Welshman of the world than such not yet been introduced. men had organized an oratorio society.

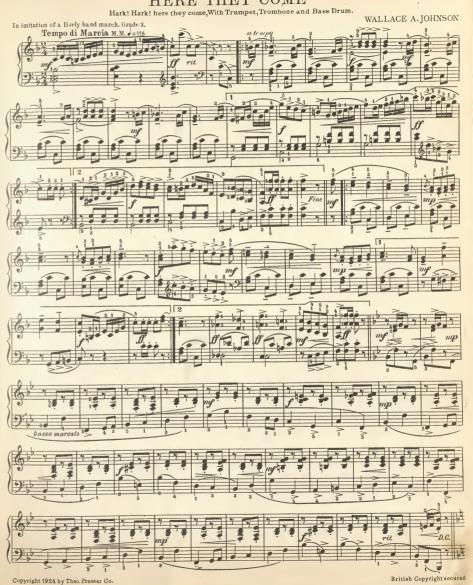
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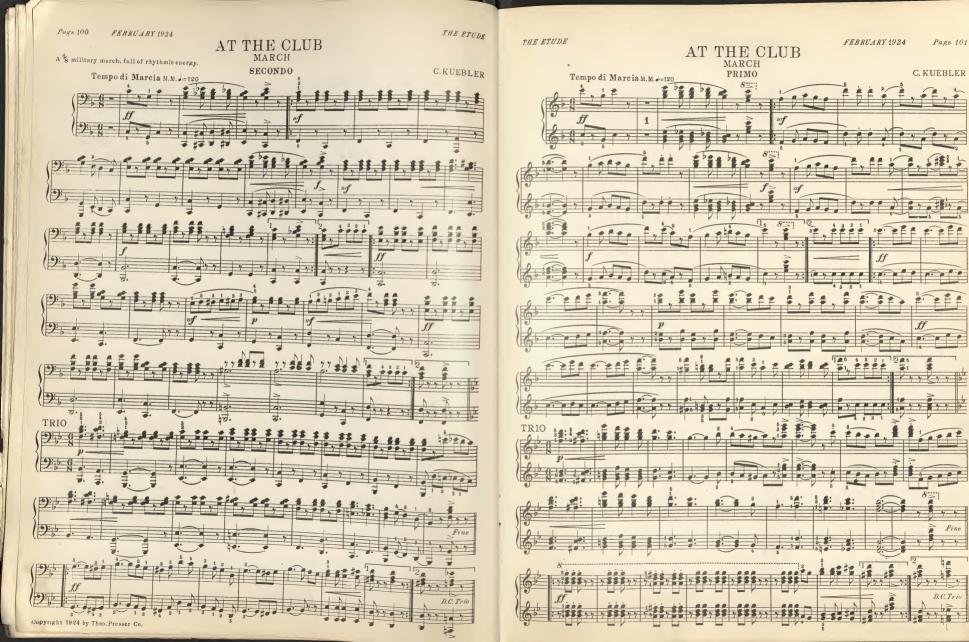




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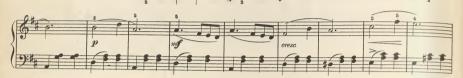
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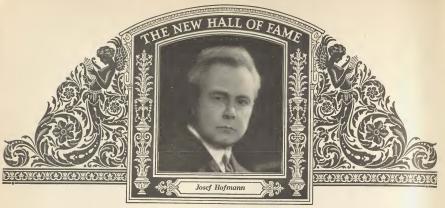
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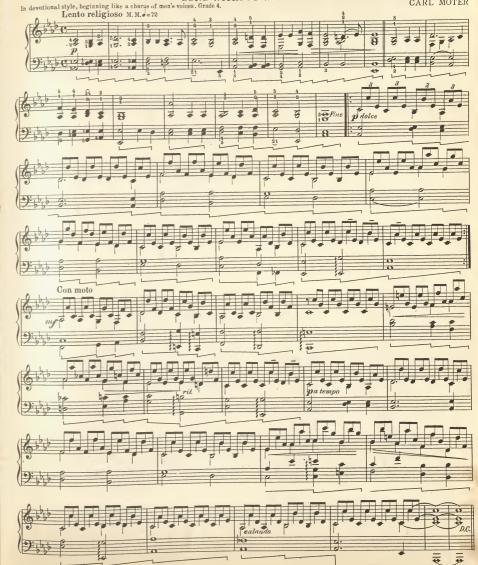
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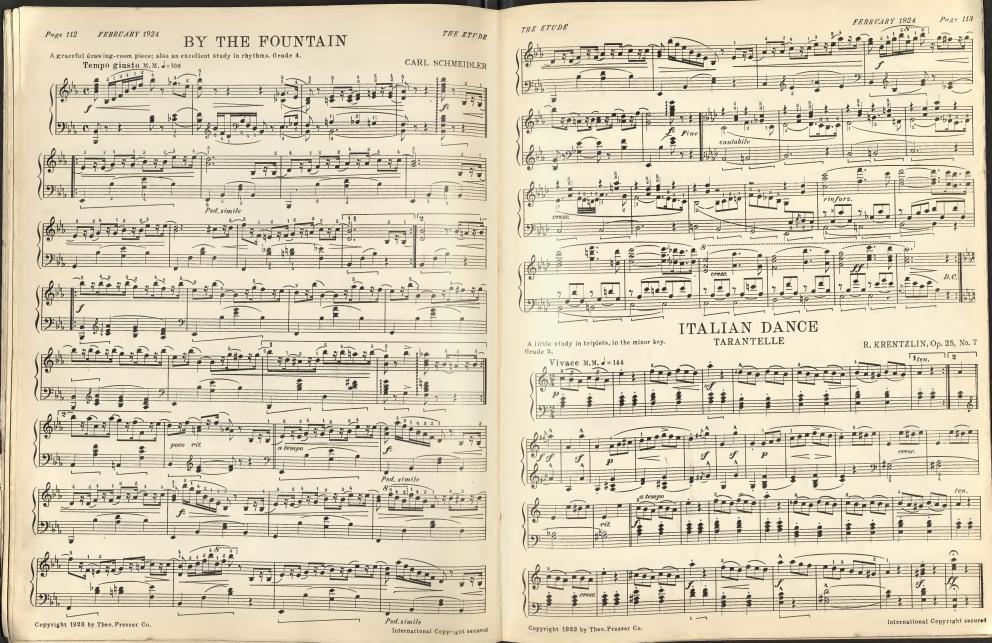
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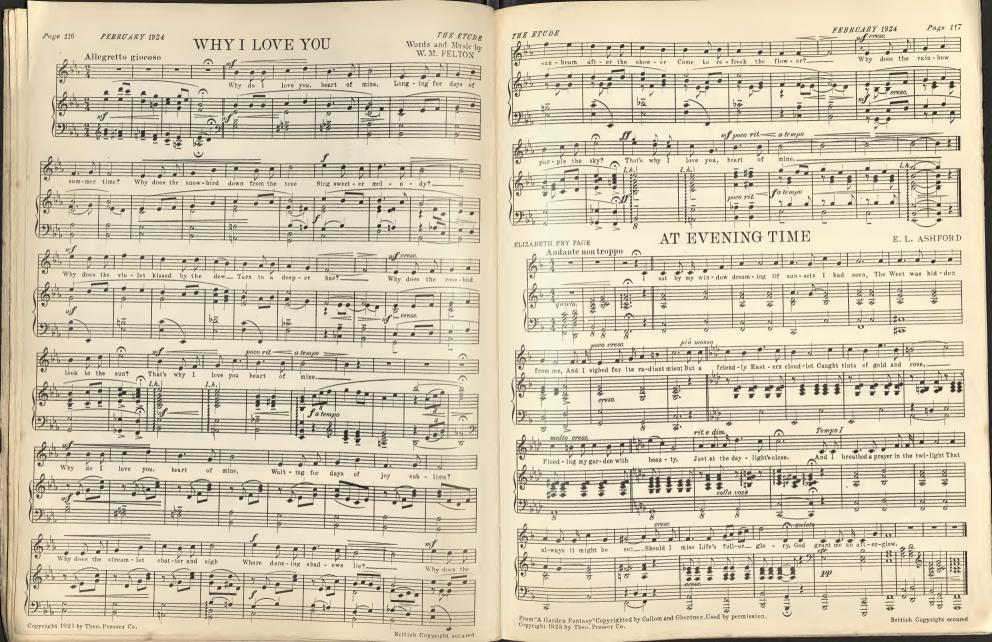
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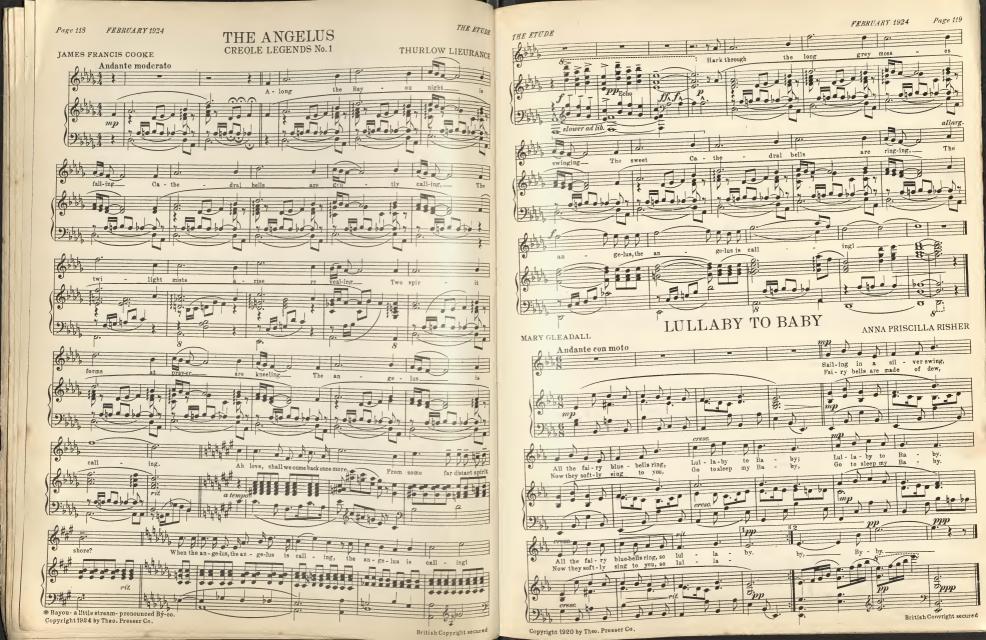
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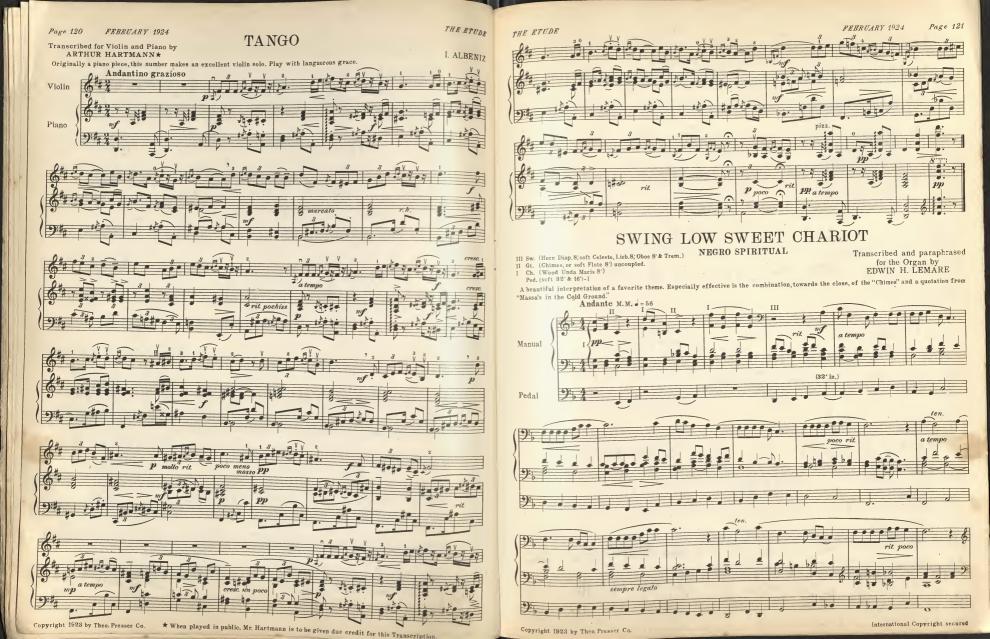












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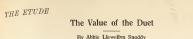
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Norming is better for a pupil than to Duets are equally good for sight-readplay duets as often as possible. The ing, and a portion of each lesson hour play the discount of the play the teacher who uses duets only for recital should be reserved by the teacher for this or show purposes is missing a great op- purpose especially if the pupil is so unportunity for her pupils' development.

used to advantage. Little exercises which lated by the teacher playing one hand would be deadly dull, if done by the tiny while the pupil plays the other. This is player alone, take on a surprising charm especially advisable when going over a player alone, take a bass is added. As the new lesson, as it gives the child an opporbit that he can do well is glorified by the tunity to "hear how it goes," and, at the harmony in the other part, the pupil hears same time insures his going carefully a beautiful result and feels irresistibly that over each part with separate hands—somea beginning worth while and is thing of which one can never be sure unreally getting on faster than he expected, less it is done in the studio. Much, if not all the drudgery of a be-gimer's path, may be eliminated by the that many difficult compositions have indicious use of duets, and many a child, been simplified for duet form until they who had to be driven to practice alone, may be learned much earlier than would will beg to be allowed to play from a new otherwise be possible. Since to become

the duct is invaluable. If he has an ear portant element in musical education, this at all for time, he will feel the steadying is not to be lightly disregarded. When pulse of the other part; and even if he the student, at a later stage of his dehappens to be one of those rare but ir- velopment attempts to play these comporitating individuals who, while murdering sitions alone, he will feel that he has met the time is sure that he is keeping old friends. The interpretation and genit perfectly, nevertheless, he may soon be eral outlines will be his already. convinced of his weakness by a steady partner in a duet. Again, the pupil who tional standpoint. Much might be added plays rhythmically, but in lagging, drag- as to the pleasure of ensemble playing and ging tempo with no spirit in his work, may the joy that comes from working with anly," in order to keep up his part. By the one's own. More, and still more, duetsame means he may be brought to realize playing is sure to add not only to the his lack of accentuation, a lack, by the way, which is distressingly prevalent the sum of one's own musicianship in

fortunate as to have no one who can play From the very first lesson they may be with him at home. Duets may be simu-

familiar as carly as possible with the best For a pupil who is weak in rhythm works of the best composers, is an im-

So much for the duet, from the educae induced to hasten a little-to "step live- other whose zeal and interest is as keen as happiness of life in general but also to particular.

What Is American Music, Anyhow?

By E. van Haaven

ject of American music that we have almost forgotten that national music is a it that cry of pain which is the starting matter of slow artistic growth rather than point of national music. The long-past the outcome of a preconcerted endeavor. Revolution contributed nothing, for the every concert, induce the managers to master. Our oppressed Indians, and the consider and perform "American" operas, black slaves sang their life-and-death and talk and play only "American"-made songs in our country; but they were not compositions, till doomsday, and be still widespread enough, not sufficiently weighty very little nearer the goal of true Ameri- numerically to count nationally. The

played in America, by American compos- of brothers at odds. Out of the pain of ers, printers, and performers, will not that struggle, came songs as sincere as make the music "American." Much, in- are all folk music, as sincere as any music deed, of the music so labeled is either a must be to be considered national. rehash of the classics, or of the modernist style of music, and contains nothing and the grief of personal loss, even with distinctive. Or, rushing to the other extreme, it is a revival of old Indian themes or of Negro slave songs, neither of which

is truly American. American music, like the great Americedes as one approaches. And why should counterfeit presentments of American music anyway? Music is music, no mat-more than individual caprice, or service ter where it is made. If we encourage and feeble imitation of other people's conglomeration of various races that the when no music without a foreign trade music that should express us would have to be a heterogeny of all styles and degrees. As things stand, with apologies to the "highbrows," the despised ragtime is more nearly expressive of our racial tendencies than any other. To begin with, we lack the repose of the long established nations. The classic mode is too cool, too leisurely in feeling for a nation which is still en-

We have laid such stress upon the sub- joying an exuberant youth. A country "American" music at reason that triumph is not the best song-Civil War gave American music its first Merely being composed, published, and impetus, in the songs that marked the pang

And so, out of the late clash of passions victory, may come still another impetus to the cherished idea of American music. But to force the matter will only delay it. A century is all too short for its growth. Meanwhile there will arise many we make such a point of Americanizing music, music which will express nothing the composers of our nation to develop the music. But there is this to be said for the gift that is theirs—make it possible for movement, when the representative Amerithem to get a hearing-we may rest as- can composer does come he will find an sured that we have done all that is possi-eager audience awaiting him, not the conble for American music. We are such a temptuous cold shoulder of other days

mark stood a chance of consideration.



change Gt. to Chimes)

FEBRUARY 1924

C ORRECT and controlled breathing is the foundation of the art of singing. A pure and steady tone cannot be obtained with an irregular and puffy flow of breath. Just as uneven and erratic blowing on the lute will produce uneven and unbeautiful tones, so will uneven and uncontrolled gusts of air from the lungs on to the vocal cords produce the same result. A pure and even flow of air, however, will produce a sweet and true tone. The voice will be small at first, but as music and not noise is the aim of the truly musical, this should not in any way discourage the stu-

All beginnings, when correctly done, are small; and to attempt to do big things before one has learned to do small ones can only end disastrously

Breathing Exercises

These exercises should be done regularly every day, either in the open or before an

the muscles to collapse. This exercise power of expression from the voice. should be done ten times,

neous and imperceptible. Set the muscles enced during the "forte" passages. of the diaphragm, and breathe in simultaneously-this causes an instantaneous Production and the Resonant Position of filling of the lungs. Commence breathing out immediately, without allowing the muscles to collapse. The entire action, strained position-Soft Palate raised mencement of the exhaling (beginning of than a fraction of a second. Do this ex-

taut condition to a soft and pliable one note being sung. gives great strength to the muscles, so that in time they are able to stand any difficult phrasing. As the muscles become vibrates. stronger the student may increase the count until twenty or more is reached.

Beauty of Tone, and the Danger of Forcing

Unfortunately, many a student, through enthusiasm, no doubt, sings to the full ibility of the whole voice. However, with power of the voice. The result is that the exception of the bottom register, the the student gets a false idea of rapid prog- middle and upper registers for both Sothe student gets a taise note of rapid prog-ress. The voice becomes loud, harsh and incapable of expression. The vocal cords, positions, viz: being constantly stretched to their full extent, lose their elasticity, and so become it ascends, behind the nose; reeless from a musical point of view. Upper register, or head voice, between These cords are delicate, and should re- the brows and, as it ascends, directly ceive careful and, one might say, loving above. treatment. Under such circumstances, the voice grows in strength and heauty and becomes capable of the richest tone shade

student should be careful to give to each to do with singing at all, and should be she can only be taught to produce perfectly accent, note its full support of breath. Failure in in perfect repose. Any tightening of the the voice which Nature has seen fit to benote its full support of orea and so the threat muscles causes misplacement of the stow; and it often takes years before the someno aria of Mendelssohn's "Elijah" this causes us singer to folks. The fore- voice, the throat aches, and singing be- full extent of that voice is discovered. Hear ye Israel! The "R" in the word.

The Singer's Etude

Edited by Noted Vocal Experts

A Vocalist's Magazine Complete in Itself

Study of Indispensable Principles in the Art of Singing

By Anne Immink

ample time is given for breathing and for the voice flow as Nature intended that it experiences poignant pleasure. singing long phrases. Slowly fill the lungs should, and do not force. The artificial to their full extent, set the muscles of the strength obtained by forcing will in time tighten up the muscles of the throat bediaphragm, breathe out without allowing defeat itself by wearing all strength and cause of nerves and because they have an

This most important point cannot be ing. No. 2-Catch Breath. For use when the over emphasized. With correct breathing composer has allowed only very short and production, power will come of its own rests for breathing between phrases, and accord, and the student will find that she in cases where, in very long phrases, no is able to travel from the softest to the allowance has been made for breathing, loudest passages without the slightest dif-The breath taken then must be instanta- ficulty, and that no strain will be experi-

the Voice

The throat should be in an easy unfrom the filling of the lungs to the com- Tongue flat, Larynx low. The action of the larvnx is automatic, therefore any the next phrase), should not take more movement made in the throat will only hinder and not assist it. Once the student has been taught the mechanism of the No. 3—Sustained Breath. This exercise throat, she will realize that the action of is not used in the act of singing. but is the larynx is automatic and that the throat meant to strengthen the muscles of the should be in a passive position. In fact, diaphragm, sides and back. Slowly 611 the she should forget the existence of the lungs to their full extent, set the muscles throat and remember only that the firm all round and keep in set position until muscles of the diaphragm give strength you have counted ten. Then breathe out, and that the voice vibrates either on the

position on the lips, behind the nose, or in versa. A case in point is that of a girl strain imposed by lengthy passages and the head, on which that particular note who, when she started singing could reach

register, should get the vibration on the ful working on the middle register she This exercise should be done four times. Hips and behind the nose as much as posfound that she could sing upper A with Throughout all breathing exercises, and sible, and should guard against trying to ease. So her voice continued to gain, and also when singing the chest and the get the rich vibration heard on the bottom now after some years, she has a range Any attempt to make the bottom register heavy will seriously interfere with the blending of the registers and with the flex-

Middle Register-On the lips, and, as

Tightening of the Throat Muscles

From the earliest stages, however, the cords the rest of the throat has nothing soprano, contrato, tenor or bass. He or as before stated, it falls on a musical

bered that the heauty of tone does not de- pleasure; even when singing passages full No. 1—Long Breath. For use when pend upon its volume. Be content to let of tragedy and sorrow, the real singer

Many do not realize that students the muscles of the diaphragm are firm, exaggerated idea of the difficulty of sing-

Simplicity of Singing

Singing is essentially simple. It is its developed. very simplicity that makes it so beautiful Refuse to be shut up in a glass house, is this exaggerated idea of its difficulty.

The Middle or Working Register

During the early stages of voice production, only the middle register should be exercised. The extent of this register, soul, you will not fail to send away from how advanced the singer may be, the happier heart and a firmer purpose. main work should still take place on this

cording to the resonant position of the sider themselves contraltos before taking The Resonant Position of a Note is that has given them soprano cords, and vice lessons are surprised to find that nature sufficiently to be an artist. upper G. This took her to the full extent Sopranos, when singing on the bottom of her voice. After some months of careregister of a contralto. The soprano voice, which extends from B below to C sharp and D above. It must not be supposed, however, that she was "trained to be" a an irritant to those who understand. Our seprano. Had she worked on her upper register and tried to produce the notes before they came of their own accord. gether. The same treatment applies to the cian than to hear these transgressions, esthe lower register.

In the male voice there are only two and not make rules an exception registers. The main work, therefore. should take place on the upper part of rule, the rolling of the R, whether long or the lower register, and the lower part of short, is invariably on the first syllable of middle working register,

that beyond the larynx and the vocal one cannot be trained "to be" either a a vowel, then a short roll is used, unless.

The Biending of Registers

One of the greatest difficulties singer is called upon to face is the blend. ing of the registers. In rare cases singers have not this difficulty to overcome; but they are among the favored few On account of the heavier quality of the

voice, the contralto has the greater difficulty in this connection; and the transition from one register to another is often pain. fully evident. But it should be remembered that the

placing of the middle register goes a long way towards obviating this difficulty With the help of a good master, and if the student puts in assiduous brain work, the trouble will soon be overcome and for-

Tonal Concept

All things, whether they take material form or not, are first formed in the brain Therefore first hear your note mentally feel it physically in its resonant position and then sing it-provided of course that good breath has been taken and that

Temperament

This cannot be taught-this inner something, the possession of which enables the singer to appeal to the heart as well as the ear. But it can be

an art. But, as in connection with all Come out into the world where there is so other arts, it is only after much work has much of love and hatred, joy and sorrow. been done that one comes into a conscious And, like the Lady of Shalotte, be not realization of its simplicity. From the centent with shadows, Know of these very beginning, therefore, let the student things so that the message in your song try to realize that her greatest obstacle will carry conviction. All artists are messengers to humanity, reminding tired men and women that the sordid rounds and carking cares of life can be lost in a glorious world of harmony and color.

If you sing with a message from your however, should be determined by the your audience at least one who, besides student's teacher. Later on, and no matter enjoying with the others, leaves with a

Finally, love humanity-for it is only by loving that you will understand sorrow It is by working carefully on the middle and pity, and why it is that there is part of the voice that the lower and upper hatred. When you know of all these and allow the muscles to collapse auddenly lips, behind the nose or in the head, acin this way that many students who conjoy of living, and sometimes despair, you will understand life and its vicissitudes

The Use and Abuse of the R's in Singing

By Louis Saious

Even among many of our well-known singers, not mentioning the dilletanti, who by way of instruction attend their many concerts, the rolling of the R is becoming singers would gain more recognition by musical critics if they would adhere more strictly to form.

tralto the larger gain will take place on and some of our celebrated artists, who pecially by many of our Church singers would do well to analyze and absorb rules

Adhering strictly to musical and phonetic the upper register, thus constituting a the word and accentuated if it falls on a Few students are able to realize at first
It will be seen by the foregoing that second or third syllable, unless followed by

As an example, take the first line in the vocal cords become standed. The two constants of a pleasure. For Some voices develop quickly, others do "hear" can be given a short roll, as the musical accent on the vowel "Y" is the

THE ETUDE

meaker, instructions and the second of the s when it is followed by an "H" as in Rhapthe noun "Israel," as the musical accent sody, Rhyme, etc. But as the "H" in this the noun falls on "Is." It may be noted also that case is superfluous and itself followed by being a mongrel alphabet, seldom a vowel, it is, as above stated, pronounced succeeds the long roll of the "R."

Again, in the Recitative for the tenor in ent. court roll of the "R" is given in the word followed by a consonant, that the abuses are "for," but not in "your" as it is tollowed noted and badly maltreated, for how often by a consonant; a short roll on "trans," are we forced to listen to these exaggerated and a longer roll on the syllable "gres- rollings in such phrases as the following: sions" as the latter is followed by a vowel Fear-r-r not ye; If with all your-r-r and falls on a musical accent.

above, at is a natural tendency to roll the hair-r-r, etc., ad infinitum.

weaker, notwithstanding that the "Y" is "R," long or short, because it is always with a roll, as if the "H" was non-exist-

For Your Transgressions, a It is in the rolling of the "R's," in words hear-r-rts: Dear-r-r love remember-r-r But the abuses do not lie so much in the me; My mother-r-r bids me bind my

Singing From the Viewpoint of Declamation

By William F. Bublitz

THE best singing-teacher I ever had The professor is not altogether wrong. was a teacher of reading. She doesn't The singer has not the liberty of the reader. know that she gave me singing lessons; But to say that singing is therefore inartisand at the time I didn't know it either, tic is like declaring that poetry is inartistic Since studying singing and singers how- because it is not prose. Licensed freedom ever, I have decided that my old teacher in is not the ultimate criterion of art. In-Elocution taught me in her Maxims some deed, the exact opposite is more acceptable; fundamental principles of expression that namely, that rules are the very condition apply to singing as well as to reading, of art. Remove the rules and you remove Looking through an old note-book the all basis for comparison between accomother day I came upon the following: plishments and render criticism impossible. Maxim One :- Emotional Congruity.

emotional stress at the right time and place. singer must recognize the limitations of his There were other maxims; but this one art; but these limitations carry with them seems to be so often violated in singing no excuse for failure to observe the that perhaps it might be helpful to others maxim of oral expression which relates to emotional congruity.

to know its application to singing.

In singing, proper emotional stressing can come only from sympathetic interpretation of the text and not from any artificial turning on or off of volume or pitch in voice. Visualize the picture you wish others to see and feel it as you do. The being physically passive. By posture, by are only the evidence of someone's interslight motions of the head and by facial expression, the singer should show what is going on in his mind.

Facial Expression

ence upon the emotions. Any method of class those as easier in which the melody singing that interferes with facial expres- and words synchronize from the viewsion by demanding a fixed hyenic smile, or point of inflection. Again I agree with the any other stcreotyped attitude, is incorrect. professor: In some songs there is an in-Do not make the common mistake of compatibility, not only between the melody grimacing or of exaggerating any facial and the sentiment of the text as a whole expression. In fact, do not assume any preconceived facial attitude but allow Mind phrases within the melody and the parallel to show through the face.

is hemmed about with restrictions that example of a song that is easy to sing make it difficult to show proper emotional Little Grey Home in the West, words by emphasis at the right time and place. In D. Eardly Wilmot and the music by Herreading, variations in volume or pitch are man Lohr, is good. It is a perfect marthe voluntary devices for showing feeling. riage of words and melody. It begins in For the singer, the melody prescribes the a honeymoon and ends in an armchair; variations in pitch; in fact, the melody is, and throughout, the words and melody in one sense, premeditated inflection. For have kept faith. Try reading the lyric that reason, some people regard all singing aloud and notice how the reading voice as being inartistic. I had an English teacher in college who was openly contemptuous of singing. "Bah," he would say. Singing 1 Inartistic! When the text demands a rising inflection the melody has often a downward scale. Verses, entirely different in sentiment and fervor, receive all the verses are marked at certain places. a good reader would place upon the words, ff, and pp; and only he who observes these if he were emotionally charged with their marks is regarded as a person of good message. Sing songs at first which for

The professor shall not lead us away from A good reader always employs proper the point to be made, which is that the

The Message

The singer must learn to fill himself to overflowing with the message he is delivering. His voice will then of itself take on the appropriate colorings that are voice is subconsciously colored by our sub-jective perceptions. Great actors actively proper values in volume variations will experience the emotions they project across tend to assert themselves; and, although the foot-lights. Actors have one device volume is subject to conscious control, the in acquiring emotional "steam" that is singer should regulate it more according denied the singer, and that is to assume the to how he feels than according to the bodily expression associated with the emo- markings on the score, I agree with the tion they are portraying. The singer, though professor that singers in general too denied the actor's liberty in physical expres-slavishly follow the ff's and pp's. Who sion, should not fall into the error of put them there in the first place? They pretation other than your own. They are helpful if not followed religiously; but artists pay little attention to them.

Some songs are easier to sing than are others; and the novice in artistic interpre-Facial expression exerts profound influ- tation will begin with the easier ones. words. For that reason the cheaper From the reader's viewpoint, the singer popular songs are hard to sing. For an naturaly rises and falls with the notes placed above the words. If you would have something heavier, try the same experiment with Bruno Huhn's "Invictus." All really great songs sing themselves, to some extent. One reason for this is that the melody suggests the inflection which you are easy to interpret.

"I wish we had a piano like this one. I can't play that old rattle-trap of ours at all. Mother's always getting after me to do my practicing, too.

"I just love to play your piano, Jane"

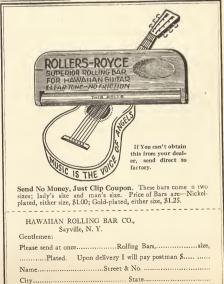
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Make remittance by check or Post Office money order to **GUIDO FERRARI** PRESSER BLDG., 1714 Chestnut St., Philadelphia, Pa. ing is better than exercises in interpretative reading. Memorize selections of prose ing. Kipling, Mark Twain, Lew Wallace, and poetry; and learn to give them creditand poetry; and learn to give them credit-for material that has emotional strength. ably. There is no better way to "loosen . Remember that singing is reading plus up," "relax," "unbutton," to quote from musical tone and no singer may hope to various voice teachers. Choose selections succeed who disregards any of the princithat have emotional appeal, and remember ples of interpretative reading.

To gain power in interpretation, noth- to "step out of yourself" into the place of Pianologues

Work Out Your Songs Mentally

By Charles Tamme

This means that the mind should have a music, clear, definite conception of the words, the More features enter into the music of an music, the technic and the interpretation ordinary, simple ballad than a great many of a song before it is sung at all. Before singers realize. There are the intervals, the mind has this conception, it is unable the tempo, the rhythm and the dynamic gence, whatever, to the voice.

checked up immediately for comparison be done mentally. and correction.

The voice is a servant of the mind. It can do only as it is directed. If instructions are vague, how can the voice be more than vague? If there is no direction, how can the voice be more than meaningless sound?

With study and practice, certain habits become fixed, such as correct vowel formations and clean, crisp articulation of consonants, so that the mind need not go into details about processes, merely calling upon the voice for results. And, of course there would be danger of mechanical and monotonous singing in this, if it were not for the interpretation of the words and

A practical method for song study is as follows:

Memorize the Words

them thoroughly so you are sure you know song. them exactly, and that you can recite them rapidly, without stumbling. During voice definite commands, through the mind, this memory work, study the meaning of studying your songs mentally has other the words, their phonetical structure, and advantages. Mental study is an important the proper stressing of the syllables. Re- saving of the vocal organs, especially in the proper stressing of the symantics. As saving of the vocal organic specially missing the proper stressing of the symantic special special properties of the cases where it is called upon to do a great imagination play with the words. Picture deal of singing or speaking. Mental the mood and atmosphere of the song as study will also prevent the voice from a whole; then picture it phrase by phrase. forming wrong habits. For these reasons, Experiment with several ways of interpreting the various phrases until you decide upon which is best, fitting your interpretation as nearly as possible to the author's

Now recite the words, inflecting them story: "Singing includes deep inspiration with the full meaning you have chosen. and expiration; muscular action; increased If you are pleased, memorize these inflec- circulation; joyous and intelligent intertions: if not, search until you find mean- pretation-bringing smiles and tears. Song ings that do satisfy you; not until then is thus lifted to its rightful place of should any part of the expression of the activity and accomplishment, and is not

words be memorized. The next step is to learn the music. If pose. you are proficient at sight reading, study the music without the sound of the voice "It is more difficult to sing well a simple or the piano; otherwise play it carefully song than an elaborate aria in Opera.' on the piano. In no case should the voice

Song study should be done mentally, 'assist the mental apprehension of the

to send instructions of any value or intelli- marks. All these must be learned with as much precision as the words; again inter-All the details should be worked out preting moods and feelings by use of the with such clarity and precision that any imagination. Now you are ready to put deviation on the part of the voice can be words and music together. This, too, must

When the mind has fixed the song within the mind holds certain definite ideas and ideals with regard to the song-it is in order to practice singing it. This practice will be a process of coordinating mind

The ear must listen that this coordination is perfect. There must be no tone sung which is not exactly as the mind conceived it. Listen that the consonants are all crisp and clean; that vowels are as perfect as you know how to make them; that trills and portamentos are really such; in short, that you are applying to your song everything that has been learned in vocal technic, wherever it is required, Lieten also that the interpretation of the words is being carried out exactly as you First, memorize the words. Memorize decided in the preliminary studies of the

> Outside the importance of giving the work out your songs mentally.

> THE following from the New York Evening Telegram tells its own little the ephemeral ornament that many sup-

-Dame Clara Butt.

Of Meyerbeer's masterpiece, "Les Hu- sal cupolas seem to have been planted there guenots," a work whose splendors and by the sure hand of a giant; whereas the limitations are well appraised to-day, Hein-immunerable features, the rosettes and rich Heine wrote at the time of its pro- arabesques that are spread over it everyduction that it was "like a Gothic cathe- where like a lacework of stone, witness to

dral whose heaven-soaring spire and colos- the indefatigable patience of a dwarf

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"Lucia di Lammermoor"

Or all the sixty-seven operas of Doni- In Lucia we find not merely his finest zeti which have been publicly performed, melodic outpouring, but, what many musl-Lucio di Lammermoor easily remains the favorite. It was first given in 1835 and is treatment of his material. The extraorfounded upon Scott's Bride of Lammer-dinary opportunities it offers for the coloramoor, which was published as a novel in tura soprano made this work the great 1819. The furore for the romances of favorite of Patti, Gerster, Melba, Sem-Scott like the love for the American novels brich, Tetrazzini and Galli-Curci. The of Cooper, was not by any means confined famous sextet when Ravenswood arrives, to English-speaking people, and at that just as Lucia has signed the contract of time Scott was a great favorite of Donimarriage between herself and Lord Buckzetti, who, according to some of his biog- law, is possibly the finest concerted numraphers, was partly Scotch (one of his ber in Italian opera. More than this, it clerk in a pawn shop (monte di pieta).

son should become a lawyer, but the boy's Scott with Tolstoi. musical impulse was so great that he was Although the opera was given for the

family names being Izett). Donizetti's possesses dramatic worth altogether unfather was a weaver who later became a worthy of the sneers of the modernists who attempt to compare the art of Donizetti It was the father's strong desire that the with Wagner, which is like comparing

finally permitted to study the art. After first time as early as 1835, in the San Carle first time as early as 183 and it was while he was in the army that New York until ten years later, when it his first opera, Enrico di Borgogna, was was sung at the Park Theatre in the Engproduced in Venice in 1818, when the com- lish language. The opera had, however, poser was twenty-one years old. His pro- been performed in New Orleans in 1821 ductivity was enormous. Often he would The famous mad scene, O qual funesto produce as many as four operas in one avvenimento, offers the coloratura soprano year. Naturally much of his work was her finest opportunity in opera of that meven, and while in nearly all of his period. Donizetti was stricken with paral-operas there is evident the bubblings of his wonderful gift for melody, he repeatedly at the age of fifty-one, never recovering his mentality.

The Story of "Lucia di Lammermoor"

The Story of "Lucia di Lammermoor"

The libretto is by Cammerano and was derived from Scott's novel, "the Briefs of Lammermoor." The scenes of the plot are in Secondary and the Control of the Goard of Lammermoor. The scenes of the plot are in Secondary and the Control of the Goard of Lammermoor, which his next to watch for a severe lover of Lamin, sheet goard of the Armice series to rail of this institute will give to the theater vergence. It is control to the Control of the Contro

"Master Operas" which have already appeared are: "Aida," "Andrea Chenier," "Boris Godounow," "Carmen," "Cavalleria Rusticana," "Die Walkure," "Don Carlos," "Ernani," "Il Segrete di Susanna," "La Boheme," "La Juive," "La Traviata," "La Tosca," "Le Roi d'Ys, "Lohengrin," "L'Oraoclo," "Louise." "Madama Butterlly," "Manon," "Parsifal, "Mefistofele," "Samson et Delila," "Rigoletto," "Tristan and Isolde."



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By Harvey B. Gaul

THREE years ago this coming New

Year's Day, wireless or radio began send-

ing out church services. Calvary Church

Pittsburgh, Pennsylvania, was the first

church in the world to send out its serv-

ices. Since that time the Westinghouse

Electric Company and Calvary Church

have been conducting a veritable clinic to

It was comparatively easy to send out

the sermons; that was merely the business of standing before either a visible or in-

visible transmitter and preaching. But the

music, ah, that was the rub. As more and

more churches are having their services

broadcasted, and more and more organ

recitals are being sent out, the purpose of

Our attempts at first were stimulating

thrilling, pathetic and discouraging. Try

as we would the result was muddy, the

choir lop-sided and the organ nothing but

blah-blah. We hung the receivers high

and we hung them low, we hung them in

and out and round about; and the result

Finally we came down to cases. Our

little tune. The organ did nothing but

of tone. What before had been all so-

divided organ placed high in the clear-

story. It was played in an antiphonal

manner; and the result was that some-

sometimes nothing at all occurred. To

smooth out the organ difficulty we placed

the receiver a little higher and stopped

using antiphonal effects so that the organ

became a unisonal. Another and smaller

receiver was placed up high near the pipes

to catch the pianissimo stops such as the

We had receivers placed at the rear end

sional and recessional. One was in the

nave, one in the narthex and one in the

ambulatory. They were all controlled

from a central switch-board operated by a

Westinghouse employe. Every time we

hit a dead spot we experimented as to

After three years of constant experi-

sound. In accompanying the choir, mix-

how to overcome it.

improve the transmission.

The New Anthem

Norman H. Harney

THERE was a young organist once who suffered from the not uncommon failing of placing too high an estimate on his own powers. He prided himself on the ability to see, almost at a glance, all the various features of an anthem and to understand it thoroughly after only a hurried exam-

When he had selected a composition for the use of his choir he presented it at rehearsal without feeling it necessary to make a careful and detailed study of it beforehand. As a result the anthem was new not only to his singers but new to him as well, and there was often a great deal of unnecessary floundering at rehearsals. After singing the composition once or twice he would, perhaps, get a different idea concerning the tempo of less than the paper upon which it is write publisher, who, if it has merit, will accept masters arrange their music so that the the piece as a whole, or he would find it ten; to others it is very precious. In con- it for publication. If it is returned, let it results will be ninety-nine per cent. advisable to make some modification in the sidering its merits, two lines of thought be submitted to a second publisher, contime of one part as compared with an- must be borne in mind, the music and the sidering the judgment of these two suffi-He would encounter unexpected poem. difficulties in one or another of the voices, By reason of the simplicity of Gospel and discover technical tangles which he music it is tabooe 1 by many musicians; but had not previously unraveled.

was not uncommonly quite without any clear to music a religious poem which can be short, he was trying to study the anthem why musicians who compose in the larger along with the choir, instead of having forms are not composers of Gospel songs, mastered it previously in private. In this is not lack of interest, but becan a they manner he wasted time which might have cannot readily limit themselves to this simbeen spared; he expended energy that ple form of music. could have been put to better use; and he lost a certain amount of his authority over the choir by demonstrating rather forcibly that he did not know exactly phony composer who has written a simple be criticised too severely, for his part is There was no sense in it and precious what he wanted.

ence and common-sense have shown the poser of "Lead, Kindly Light;" Lowell young man the error of his ways. He Mason, composer of "Nearer, My God, to tunes and Gospel songs. Many aspiring to ister. now follows a rather different method of Thee;" Thomas Hastings, Barnby, Woodprocedure. First he plays the new anthem bury, Bradbury, and a host of others, were self with its general character. He works phony writing; yet they have made their out carefully his interpretation of the names immortal by their contributions of work, decides on the tempo, makes a note hymn-tunes and Gospel songs. of such passages as are likely to require special attention, and fixes firmly in his mind a definite idea as to how he desires the compositon to scund when his choir performs it in public. In short he subjects the whole work to a rigorous study, and acquaints himself intimately with every feature of it. Now when he comes before his choir he has a definite plan carefully laid out, and knows just what he is aiming at. As far as is humanly possible every difficulty has been foreseen, and, to borrow a line from Handel's Messiah, "the rough places have been made plain," as far as he is concerned, at any rate, and that is more that half the battle.

He was formerly choirmaster merely in the arbitrary sense of having authority over a group of singers. Today he is not only master of the choir, but "master of the situation" as well. He has learned to appreciate the great importance of thoroughly assimilating a piece of music and of knowing it from every angle before bringing it to the attention of his

Rossini and Wagner

In the blessed tranquillity of his villa at Passy, Rossini received one day a call from Richard Wagner. The famous composer of the music drama bowed to the celebrated author of William Tell, The Barber of Seville and other masterpieces, and complimented him repeatedly. Rossini, smiling with affected modesty and with his usual sarcasm, answered, "Composing came easy to me, and I wrote a few little

choose your path."

The Organist's Etude

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The Gospel Song in Disrepute

By George S. Schuler

To some people a Gospel song is worth

this seems scarcely justifiable, inasmuch as As for the interpretation of the music, he the purpose of the Gospel song is to set conception of what he wanted to do. In easily sung by the masses. One reason

Immortal Hymn Writers

It is difficult to recall an opera or symhymn-tune or Gospel song. On the other largely pecuniary. However, since that day, time, experi- hand, such men as John B. Dykes, comover a number of times to acquaint him- men who knew little about opera and sym-

How to Test a New Song

Because Gospel music is simple, many inexperienced harmony students rush too quickly to the press with their immature compositions, which has contributed largely to the feeling against Gospel music. As a mother looks upon her first born, so many of these young writers feel regarding their first creations, forcing them upon the unsuspecting public.

and Obey," advised his students to write below standard, even though they may be much for practice, but to destroy what they popular. wrote. "Too many," he would say, "think their first compositions are destined to be-

To write simple compositions containing charm, beauty, and at the same time "singable," is by no means an easy accomplishform of simplicity.

A song should be submitted to a reliable this article is to help organists and choircient evidence as to its practical worth.

The Publisher Has Responsibility

But the publisher must share a goodly portion of the responsibility for this adverse criticism of Gospel songs; as *too at first was the same, messy and impure. many cater to public opinion rather than to the uplifting of church music. A repre- choir at Calvary is a boy choir of over sentative of one of the church music pub- sixty voices, and this means a divided lishing concerns recently remarked, "The choir of cantorus and decani At first we publishers as a whole are giving the had the transmitters in front of the church-going public too many unwhole-some holy jingles." This is a serious in-thin tune went out. Then we hung them dictment and comes with much force from over the men and all that was broadcasted such a source; but the publisher must not was an um-pah bass or a yah-yah tenor.

And then, too, the poem plays no small "blast" or groan. The pedals blurred and part when considering the success of hymn- the pianissimo stops failed entirely to regwrite religious poems have had little or no After this had continued for a Sunday preparation for the task. A week seldom or two we decided to make a drastic goes by when poems are not received from change. Fortunately Calvary Church some dear saint to be set to music, who possesses a rood-screen. A large receiver does not seem to realize that poetry in- was made and hung in the middle of the volves more than having the end of lines rood-screen. In a jiffy there was balance

Mr. Gabriel, who is in a position to prano or all bass became four-part singing. known, recognizes the dearth of good relig-So far, so good. The organ was a large ious and Gospel poetry as appalling.

How Others May Aid

Nevertheless, although the Gospel song times there was an organ sounding and may be held in disrepute by many, we should, as far as we individually are able, exert every effort to place it above criticism. Those who conduct meetings may Dr. Towner, the composer of "Trust assist by declining to select songs that are

Singing the so-called religious song, whose message is more or less cumbered Vox Celeste, Unda Maris, Aeolina and with intricate music, distracting accom- the like, and was never used except when paniments, and the idle repetition of words the organ was playing softly. and phrases, can never take the place of the well-selected and well rendered Gospel of the church (Calvary is as large as an ment. The great things in art assume the song. The song that brings the Gospel to English cathedral) to catch the procesthe lost is the Gospel song at its best.

Hints for the Choirmaster

price of progress in choir work. Be hopeful, energetic, enthusiastic And couple with that, eternal drill on

first principles. you have conquered it. You will need to give freshness to your work. repeat that same thing a dozen times later

Explain it, rub it in, pound it in. and digested a new anthem at home before matter thoroughly, and let it be full of better the transmission. Incidentally and giving to your choir. Be able to sing every helpful hints. "Learn all there is to learn, and then part, if necessary; be thoroughly imbued Remember that to be successful a choir- has improved a vast amount, thanks to

REMEMBER that eternal vigilance is the Don't come to practice expecting to learn the anthem along with the rest. As far as possible, vary your rehearsals

from week to week. If you are in the mentation we have found that full organ habit of taking up hymns and old anthems when used for more than a minute or two Don't imagine that because you have first and new music later, just reverse the "blasts" and kills everything. In other pointed out an error once to your choir order sometimes. It will be a change, and words the receivers become too full of

Occasionally sandwich in a ten-minute tures and sforzando pedal are rarely emtalk on some vital points of choir work, ployed; the accompaniment consisting Be sure you have thoroughly studied Not just a random talk, but prepare your chiefly of diapasons. The less volume the

as an unintentional by-product, the choir with the spirit of both words and music. master must be an optimist.—The Choir. the sparing use of the instrument

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Solo stops, such as the Oboe, Clarinet, and never sing at it from a tangent. It is Flute and Horn, register perfectly. They not necessary to treat it as if you were have the right biting timbre. String tone making a phonograph record and imagine floats and the Vox Humana carries ad- you are singing into a horn; but on the mirably. To sum it all up, when playing other hand it is not advisable to focus the organ for radio, use compositions that voice on the chandelier. require solo stops and the work will be Vocal fugues and involved counterpoint discrimination. Bombardes and thirty-two music. On the other hand there is nothing foot diapasons blur out the rest of the finer than a magnificent Bach chorale with stops. Of course, as a matter of fact, we its canonic treatment. employ the pedals entirely too much as it
If when your rector is considering is, and while a bourdon is decidedly an broadcasting the services, you will keep adjunct, most of us overdo it. Clean the above points in mind, you will save playing carries; and staccato touches yourself, the rector, the transmitting comhelp. Mussy playing and long sustained pany as well as the vast unseen audience, chords become nothing but a blur.

As to the choir the ideal combination is placed shoulder to shoulder, is preferable. they always register. A solo that calls for sostenuto effects is preferable. Extreme high notes such as C for a soprano or B flat for a tenor are likely to "blast," or in the phraseology of the broadcasting room, "go bloney."

If possible, sing the hymns unaccompanied, particularly the processional and recessional, as the turns and twists as the choir marches round the nave or through the chapels leave many an "air-pocket." If it is not possible to omit the organ, then use it sparingly; and forget for the time being that the instrument contains reeds and tubas. Pianissimo singing always car- another may enjoy it, but before that time the transmitter. Focus on the transmitter hymn-tune playing.

a happy one. In playing the pedals use are not the most desirable form of radio

a great many trying moments.

Apropos of installing radio, there is a the quartet or the double quartet, in fact, great deal of bosh now going around. Peoany small ensemble where the singers are ple who know nothing about it assert that it depletes congregations and that people vents Pyor placed shoulder to shoulder, is preferable, it depletes congregations and that people the better the results. It is amazing how clear unaccompanied singing is over wire-clear unaccompanied singing is over wire-clear unaccompanied singing in some time. That is nonsense, because the per-limited of t less. Solos and duos are to be commended, sonal equation always enters into listening the same have receded, use Foreither in singing or in preaching. The phonograph helped the concert and opera densuit a densiti imm diately for special treatment tremendously; and radio will do the same for the church service. It is possible that

35c and 60c tubes in
U. S. and Canada. people have gotten religion via wireless; but the chances are they have never been stirred as they would be in hearing the parson and the choir in church.

Wireless is not perfect by any means but engineers and scientists are working all through the long nights trying to improve it. It will be possible in a short time to broadcast the service of one church so that ries, fortissimo singing very often "blocks" comes, organists will have to improve their

Accompanying Motion Pictures in Church

By Roland Diggle

more and more churches are installing motion picture machines, the subject is of church does not mean that the dignity or intense interest to organists. Here in helpfulness of the church service shall be Los Angeles more than a dozen of the impaired in any way. It is to be regarded leading churches make a four- or five-reel as an added attraction, not for entertainmoving picture the feature of the evening ment, but to teach a lesson. This being service. The film exchanges and the mak- the case, the psychology of the thing ers of motion picture machines say that rather demands that the usual parts of the the movement is gaining with surprising service, music and all features, should be rapidity, and with good reason. Where on a higher plane than without the picture. the average evening congregation was but In this way, and in this way only, can the a handful it is now almost impossible to introduction of the picture into the church get a seat.

Now, as to the accompaniment to these pictures from the organist's standpoint, "play" the picture, in the accepted sense what is he to do? I have attended some but only have our music as a background, of these evening services and the point that what are we to do? We shall have no has struck me particularly in regard to preview as our theater brother has; and, the music was that the organist seemed as the cue sheets will be of no service to to be trying to imitate his theater con- us, we are left to our own resources. Perfrere, and at the same time trying to keep sonally, I think it is very much better, for the organ as churchly as possible. The we can start with a clean slate, We will result was that the whole thing was say that the picture takes forty-five minscrappy and restless. It did not help utes; and, by the way, it is advisable to the picture at all; in fact, it detracted and find out in advance the length of time it is irritated.

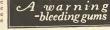
pictures therein. We must remember that the picture shown in the church, even though chosen for the moral it conveys, is the same picture as is shown in the does not mean that it has to be dull and un- was very much more enjoyable in the Please mention THE ETUDE when addressing

TEN years ago the above title would interesting; but it does mean that the have seemed ridiculous; but to-day, when "popular" element must be eliminated.

The showing of a moving picture in service be condoned. Having decided, then, that we shall not

to take and plan accordingly. If you are The first thing to decide is, shall the careful it will prevent you being held up picture be "played" in the accepted sense in the middle of a piece at the end of that it is done in the theater; or shall the picture. Whatever time it takes, it is our music simply be a background, as a beau-plan to arrange a program of organ music tifully lighted art gallery enhances the low one another as smoothly as possible.

The idea of making one piece a sort of feature piece and playing it two or three times during the picture is a good one. theater. In the one it is shown for en- heard this done with the Adagio of Guiltertainment; in the other for education mant's third sonata. It was played at the and uplift; and the only difference in the beginning, in the middle and towards the two performances will be the music accomend, each time with a slight change of panying it. Hence it seems that the music registration; and it was most effective. for the church showing must be in direct I had seen the picture at a theater, accomcontrast to that used in the theater. This panied by orchestra and organ; but it







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church, with an accompaniment of real or- not trying to compete with the theater as a gan music, even though the organ was place of entertainment; but in your humgan music, even though the organ was part of something, but in your hum-small. In this feeling, the writer was not ble way you are trying to help your lie. teners spiritually. Organ literature is the most important thing for the or- almost unknown to the average theater The most important using for use of additional parts to remember is to play softly. It addience, hence you have this wonderful ganist to remember is to play softly. It addience, hence you have this wonderful startly that one should play above MF. heritage to fall back upon in your effort is rarely that one should play above MF. is rarely that one should play above Mr. her age to make the church picture different, You member that the music is only a back- can afford to pick the very best that you member that the music is only a pack. Can allow a place that you may ground; and even though the organ may are capable of handling. You have no unhave but five or six soft stops, it is better musical manager to please and if you exto use these and make the picture a suc- plain your position to your pastor he will

cess than to use the loudest stops and spoil be quite sure to back you up. it. The most useful stops are the soft In many ways it is a wonderful opporstrings and flutes with an occasional reed. tunity to educate people up to an appre-The diapasons and heavy reeds should ciation of good legitimate organ music hardly ever be used. What can be done An un-musical person may not like to sit with a few soft stops and well-chosen and listen to Bach's My Heart Ever Faithmusic is surprising. There are scores of ful; but, if he half consciously hears it beautiful things that can be played with three times during the picture, it is bound an Aeoline and a Dulciana; and if you are lucky enough to have sub and super to leave an impression.

are lucky enough to have sub and super couplers, the many effects you can get are one piece to another. Have the keys Don't be afraid to give your pedals a nearly related; and let your modulations rest; nothing is more depressing than the be as unostentatious as possible. Outside everlasting boom of a Bourdon pedal. It of real organ music are a number of is suggested here that you investigate some transcriptions that you may safely useof the charming pieces for harmonium by Karg-Elert, Charles Quef and Jean Hure. the Beethoven sonatas, two or three of As to the music to be played, above all the Chopin Nocturnes, some Schubert avoid the commonplace. Do not play Schuman, Debussy, MacDowell and Men-Handel's Largo, the Hymn of the Nuns, delsohn (the Songs without Words), but, The Lost Chord or Scotson Clark's once again, avoid the commonplace if you Marches. Do not play transcriptions of would do your part to place the picture the pieces that are so well played by the where it belongs in its relation to the theater orchestras. Remember you are church service.

The Organ "Rattle"

By Stanley A. Keast

ience I had while practicing some months trying the organ, the rattling had ceased ago. While using the Great Organ when- To make doubly sure that the source of ever the octave above middle "C" on the the disturbance had been located, the door

ued, so I decided to investigate. The church auditorium was noted for On another occasion a similar experback to the console I decided to try over ceased.

BEN VENUTO'S article bearing the title just one more number, trusting to luck "Stop That Buzz" in the November issue that the trouble would right itself before of The Etude brings to mind an exper- Sunday. Imagine my surprise when, on Open Diapason was struck, distinct rat- was again opened as it had been originally tling was noticed off in the body of the found; and the rattling reappeared just church. At first little attention was paid as soon as the organ was played. A lot of to the phenomenon, but the rattling contin- the practice hour had been wasted; but the discovery repaid all trouble.

its exceptional acoustic properties, the ience attended the running over my Sunslightest sound being distinguishable, par- day music. This time, however, upon ticularly when no person was about, depressing one of the pedal keys a most Window ventilators were suspected as annoying buzzing accompanied the re-being responsible for the trouble, so a sponse from the pedal pipe. A round of tour of the church was made but all were the auditorium failed to solve the problem. found secure. Next a wall lighting fix- The offending pedal was weighted down ture and a light on the pulpit candelabra and the pedal pipe examined. It was then ture and a light on the pulpit candelabra and the peous pipe examined. It was were investigated without disclosing the trouble. By accident a door leading into through the ventilator in the roof of the a small cupboard in the side of the church that had made its way down was found standing open just a trifle. was found standing open just a trifle. through the top of the pedial paper discovered. Being unable to work its way This did not excite suspicion, but was out again it had died in the pipe. Upon mechanically closed and latched. Going removing the little body the buzzing

Keeping Time in Hymns

By E. F. Marks

A MONGREL arrangement of the hymn-setting of Sir Arthur Sullivan, where tune "Bethany" (Nearer, My God, to the whole-note at the end of each fourth Thee) has just turned up. This setting of measure is so often shorn of its last heat. the tune consists of two measures in A congregation can be easily led to 6/8 time, then two measures in 4/4 time, keep perfect time if its attention is drawn throughout the entire hymn. Why should by the director to the fact that in certain throughout are characteristics. The state of the phrase of the phrase of the phrase changed to such an unusual rhythm? Evishould be held a little longer than has been should be held a little longer t dently some director or organist had been should be held a little longer than very delinquent and surrendered to rhythmic weakness present in many untrained congregations. Many have recognized or experienced this matter, it really seems to enjoy the

the manner in which many congregations knowledge that it is rendering a hymn drop a beat at the end of a phrase (us- correctly as far as absolute rhythm is conually in the fourth measure), especially if cerned. A congregation which enters well a rest precedes the next phrase. This into the spirit and rhythm of its hymnmost often happens in such a hymn as singing is sure to elicit favorable comment "Onward, Christian Soldiers" with the from visitors. THE ETUDE

Question and Answer Department

Conducted by ARTHUR DE GUICHARD

Always send your full name and address. No questions will be answered when this bas Only your initials or a chosen nom de plume will be printed.

Make your questions short and to the point.

Questions regarding particular pieces, metronomic markings, etc., not likely to he of interest, the organic number of ETUDE readers will not be considered.

Masied Analysis—Sonata—Porm.

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Ind.—Alt D. Housen, M to be obtained by a registration made with the final year of the original term. Sections 23 and 24 of the Copyright Law."

The Signification of a Rest. Q. What is the meaning of the rest and of the position of the stem of the last note E, in the following:



A. The rest indicates that the alto part is silent, while the upper voice or part (as shown by the stem turned up) continues.

Solfeggio-About Change of Key-Q. In teaching Soljeggio: I should like to know your opinion about changing syllables in cases where the key changes by the intro-duction of accidentals, although not formally duction of accidentals, although not formally by change of signature. It seems to me that the syllables are intended as an aid to the car and not a one and in themselves, so where they are an impediment, only sed, which they are an impediment, only sed, why not a consideration of the contraction of the change of bey, why not the vocalist! I understand, however, that some object to this practice, and I conder if a my jurified in the use of it in public school sowh—R. P., kingston, Muss.

some object to this practice, and I seeder of the particular of th

Two to Three-Three to Two.

Q. Please tell me how the following measure is to be counted; and also what the figure means.—M. McK. A., Buffalo Ridge, Va. A. The time \$\frac{1}{2}\$ is counted by four heats to a measure, each bent being worth three eightb-notes, giving an impression of triplets. Gas or Electric TheLamp



of ostation bosset—A. W. S., Hartington, Ontario, Can. A. W. S., Hartington, Ontario, Can. A. A. A. B. Decode, in a rendo a fugue, or a contract of the option of the property of the option of the subject of of the option of th

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10874 Thanks Be to God. Lansing 10120 Thanks Be to God. Marchant 10401 'Tis Glorious Easter Morning.

Thanks Be to God Hotchkiss

Philadelphia, Pa.

the notes made larger than the rest are the

ones that awaken a sympathetic response

in the other strings.

The writer has rarely failed to bring out an exclamation of wonderment from the punil when this point in the laws of sound is demonstrated. Playing on the A string of the violin, the pupil's attention is called to the movement of the string as it vibrates back and forth, then as I switch quietly over to the A on the G string, they are amazed to see that the A string is still sounding or moving as much as before, although I am two strings away from it with the bow. This demonstration is impressive. It is as wonderful as wireless telegraphy. In fact, this newly developed servant of mankind may be said to be a colossal development of

Artistic Touch

phenomenon? The answer is given above ment of strings. The owner said he had theless the A string, moving sympathetiin the list of notes. In other words, the not thought it necessary to mention this cally, would get the message. Now this dampness of the night air, but instead of violinist, when he places his finger on fact to me as only one string was used is, in miniature, how the wireless operathese big notes, receives a wireless masson each violin and he really didn't see tor gets his messages. It must be done in went on playing so ably upon the other sage as to whether he is right or not if what the others were there for unless it this way, because the message sent out three that no listener could have perceived

violin sound better and louder than the of the other strings: They were there for 17,000 vibrations a second. Any sound or example. beginner can. Why call it "artistic touch" the sympathetic tones they supplied. It impulse at the rate of a million vibrations The gallant who was the employer for or some other vague or intangible term? then occurred to me to ask if he had a second would be non-existent as far as the evening of the two artists trembled habit of sprawling their fingers across the he said, "No." Upon investigation we Let us call this high A that a violinist quickly changed to astonishment, he asmant of sprawing their ingers across are not said, 100. Cpoir investigation we strings, if they are impressed as to the found them workfully off pitch, as they is playing the wireless message that is sures us, with such skill did Paganini advisability of keeping the fingers well set had not been touched since the instrument too high for a human car to hear, but, as continue playing on the one remaining up so as to keep the amemployed string had been installed some two or three stated before, the A string which is low string.

free. In building up to the third finger, weeks before. It proved to be some G on the D string for instance, the finger trouble to tune them as they could not tips should be set so that the G string is be bowed. After all the strings had the A string is touched because the sym-whole instrument took on a new tone and pathetic tone comes from the lower string, the owner felt that not until then did he string would not get the message unless master's Amati said "Good night!" s

little about these things is shown by the of his instrument. Was it my "artistic string down to the proper pitch; and this "Buona sera!" following incident. I was invited by the touch" that had given this instrument proprietor of a hotel to come and hear a greater beauty of tone and resonance? mechanical violin and piano player which No1 It was simply my knowledge of a had been installed in his big dining room, fact in the realm of acoustics that had The instrument was like a regular player- wrought the change, piano, except that the melody was played by three violins which were placed in a superstructure, on the piano proper. The novel feature of the instrument was the violinist should make a study of this the pitch of his "message," bow, which was a circular affair that subject. First, a greater volume of tone revolved at varying speed. This was is obtained, because two strings sound controlled by certain perforations in the instead of one. Secondly, the quality of roll and instead of the bow being placed tone is enhanced. And last, but not least, on the strings, the violins were brought a more just intonation is attained. against the bow. The creator of the in- Early in this article a reference was strument was not only a mechanical made to wireless telegraphy. Let us now genius, but he also knew all the fine points go into the matter more thoroughly and of violin playing. The relation between see how, in principle, this work is like violin and bow, as to speed and pressure, wireless telegraphy. It will be noticed could be varied and was all cut in the that the final note on the diagram at the roll. Even the vibrato was obtained by a head of the article is the A two octaves rocking device at the tail-piece end of the above the open A string. The reason

I heard the instrument from the far end feetly, is because this high note is the of the dining-room. While it played the exact pitch of one of the partial or Meditation from Thais and Traumerei, upper tones of the A string. (It might

other hand, if on certain notes he fails to violinist who had played with me in a sponds in pitch to the harmonics of any get a sympathetic response, he is playing school orchestra years ago, explained that string will cause that string to sound the violins might be called the E, the A, sympathetically. These harmonics or or the D violin, and that each violin was partial tones may easily be determined if brought into use only as the notes on that the following law is followed. When a violin, and Lea accompanying him on the brought into use only as the notes of that the following law is followed. When a followed accompanying min on the string were reached in the melody. The string is divided in half, a tone of twice guitar or violoncello. In this gay, care pieces were so arranged that no G violin the vibrating speed is produced; in other free way they would patrol the midnishe He also said that there was a special produces the twelfth above, or the octave the windows of fair marchionesses, and arrangement for tuning the strings with and fifth. One-quarter of the string pro- waking good citizens from their dreams

A, the bow would revolve and sound the sion a tone two octaves and a major third more charming." A violin; and anyone with ear enough to above. In a general way then, the student tell whether two tones are allowed in may expect to find the most sympathetic two musicians to sercnade a beaufild could tune the string to the A of the response on notes that are octaves, fifths young lady. At the appointed hour the piano. There were, of course, D and E or thirds of his open strings.

All this explanation led me to believe of the violins, but when we went to the series of staccato strokes resembling the of a brilliant prelude, a string of his violin other end of the room to see the instru- dots and dashes of the telegraph code was heard to break; and by the tone of ment work at close range, I noticed then were made on the note and it proved too the report it could be told that it was the What practical use can we make of this that all the violins had their full allot- high in pitch for the ear to hear, neverhe has been trained to hear or feel them. was to equalize the pressure on the by the wireless is vibrating at a million its loss. In a few moments the second This is one of the practical or scientific bridge. I was surprised that a violinist vibrations a second while the human ear string broke, and before the musician had reasons why the expert violinist makes a of his ability did not know the purpose is not sensitive to a sound over 16,000 or played many bars the third followed its Beginners can often be cured of the bad kept these "unused" strings in tune and our ears are concerned. That the average player knows very fully know how to get the best music out someone turned the peg and let the A clearly, that the whole audience replied

Greater Tone

message is not being received on the A lain offering his services for the concert There are three big reasons why every string and he should, therefore, change announced for the evening of the same

the open A string will move sympatheti-I learned these details later; but at first cally, when this high A is placed per-

words, its octave. One-third of the string the piano. By pressing a button marked duces its double octave; and a fifth divi-

Wireless and Violin

that there was only one string on each To return to our high A again, if a

enough for us to hear gets the message. Not content with imitating the tones of In wireless messages the pitch is not all musical instruments, Paganini mimicked always the same; so, to carry out the also the notes of all kinds of birds and is just what the wireless operator does He was very changeable and thought no with his tuning arrangement. Here, then, more of breaking an engagement than of is the difference in the actions of a wire- taking a walk. Chancing to be in Parma less operator and a good violinist: the on the day that the Grand Duchess Marie wireless man adjusts the receiver, but Louise, widow of Napoleon, gave a fête, the violinist should hear or see that his Paganini wrote to the Grand Chamber-

THE ETUDE will shortly present two captivating interviews with world famous violinists. The first is from O. Sevcik and was secured for THE ETUDE by Otto Meyer, Mr. Sevcik's American representative and a teacher of renown

The second is with Franz Drdla, the composer of Souvenir and Serenade which have sold in immense quantities. Both men are Czecho-Slovaks and both are known to everyone who has ever played the violin.

THE ETUDE THE ETUDE Paganini

PAGANINI'S whole life was a series of

interesting adventures. His musical ten-

perament, deep love of romance and

wonderful sense of humor led him hither

Although great, the violinist was far

from wealthy. His home was an attic in a gloomy house, in one of the humblest

streets of Genoa. Tradition says that he often played in the streets and courtyards

but as this was an Italian custom of the

His boon companion for many years

was Paliari Lea, his favorite accompanist

"Often did the two friends ramble, in the

night-time, through the narrow, winding

streets and lanes of the old city, Paganing

discoursing most eloquent music on his

One evening a nobleman engaged the

Before drawing his first bow, Paganini

was observed to place in his right hand

an open knife. All at once, in the midst

The violinist said something about the

stopping to replace the broken string,

for the end of his serenade. But his fear

day. Hardly had the violinist dispatched

his letter when a sudden whim caused

The Chamberlain summoned him and

demanded an explanation telling him

that an engagement entered into with

royalty should certainly be as binding as

one entered into with a private individual.

After much pleading, the artist agreed to

This was nothing to Paganini, however

He kept the illustrious audience waiting

more than a quarter of an hour and then

attended the concert.

him to declare that he would not play.

day, his reputation was not damaged.

and thither.

first string

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appeared before it in a costume as differ- leather boots so thick and clumsy as to ent from the court costume as day is from contrast greatly with the silk stockings. night. It consisted of a sky-blue blouse At his appearance peals of laughter were ornamented with large steel buttons and, heard on every side. The merriment belike all the rest of his garments, evidently came even greater when it was perceived borrowed from an old clothes shop near at that Paganini had ornamented his breast hand; a waistcoat of flowered velvet, so with several scores of decorations bestowed Saxophone long as to reach almost to his knees; upon him by members of royal families.

breeches of white satin, as much too After order had been restored, Pagasmall for him as his waistcoat was too nini began to play. His enchanted listenpropries a property with each new large; a pair of white silk stockings three ers were moved alternately to smiles and supplies the stockings three ers were moved alternately to smiles and can be alsaying open attentance to smiles and can be alsaying possible and propries and loose for him and tears. The audience listened spell-bound.

C. You can stay you please it is not because the propries and propries are propries and propries are propries and propries are propries and propries and propries and propries and propries and propries are propries and propries na within works, it you be really were by contrast with the straight until it became impossible of restraint, ent, burrel, loggeorschool, breeches above them, and a pair of heavy The palace rang with tumultuous applause.

The Half-Position

milled to you free BAND INSTRUMENT CO. what is meant by the "half-position," and Kayer Studies, Op. 20, Book II, also illustrated by the "half-position," and Kayer Studies, Op. 20, Book II, also illustrated by the "half-position," and Kayer Studies, Op. 20, Book II, also illustrated by the "half-position," and Kayer Studies, Op. 20, Book II, also illustrated by the "half-position," and Kayer Studies, Op. 20, Book II, also illustrated by the "half-position," and Kayer Studies, Op. 20, Book II, also illustrated by the "half-position," and Kayer Studies, Op. 20, Book II, also illustrated by the "half-position," and Kayer Studies, Op. 20, Book II, also illustrated by the "half-position," and Kayer Studies, Op. 20, Book II, also illustrated by the "half-position," and Kayer Studies, Op. 20, Book II, also illustrated by the "half-position," and Kayer Studies, Op. 20, Book II, also illustrated by the "half-position," and Kayer Studies, Op. 20, Book II, also illustrated by the "half-position," and Kayer Studies, Op. 20, Book II, also illustrated by the "half-position," and Kayer Studies, Op. 20, Book II, also illustrated by the "half-position," and Kayer Studies, Op. 20, Book II, also illustrated by the "half-position," and Kayer Studies, Op. 20, Book II, also illustrated by the "half-position," and Kayer Studies, Op. 20, Book II, also illustrated by the "half-position," and "hal tance. In teaching, I have found that the position is essential for a clean peraverage pupil is usually puzzled by this formance. position, and when he meets a passage in it he usually plays it badly out of tune, invariably fingering the notes too sharp.

Friedrich Hermann, eminent writer of works for the violin, including his wellknown "Violin School," says of this position: "When passages having many sharps occur in pieces, one uses the half-position, which in such cases offers more security for pure intonation than the first-position.'

Hermann illustrates the half-position with a study of which the first three measures are given below, and which gives a very good idea of how this position is used. It will be noted that the fingering fingering were used. s half a tone back of the first-position. Many pupils in playing half-position passages place their fingers almost as high as in playing in the first position, thus making the intonation too sharp.



The half-position is not used very often, and it is not often that extended passages or whole melodies are played in it; but when it is needed it is absolutely necessary for a clean performance of the passage.

Chords or arpeggi often occur which it would be impossible to play without using this position. Such an arpeggio is the following, taken from the Sixth Air Varie, by De Beriot.



As the first finger is required for the G- tel-lage," because the fingering is close to tharp, the lowest note, it cannot be used the nut "sattel" being nut in German. for the E and B, the next higher notes, so Once the pupil understands thoroughly these must be played with the second finger, the theory of this position it is not difficult, which is half position fingering.

A CORRESPONDENT asks an explanation of The following passages taken from the



As the first finger is required for the Asharp throughout the measure, it is best to use the third finger for the C-sharp and the second for the F-sharp, as the undue extension of the second finger, if it was used for the C-sharp, is avoided, likewise the treacherous cross fingering from the F-sharp to the A-sharp, if first position



In the above passage the first finger should remain on the G-sharp, making it necessary to use the second finger for A and the third finger for B-flat. Every teacher knows that it is very difficult to get pupils to play this passage in tune, as they will invariably finger the A and B-flat too high. Once they get the idea firmly fixed in their minds that the fingering must be pushed back half a tone from the first position and all will be clear sailing.

The average teacher gives very little attention to the half position, but this is a great mistake, as it gives wonderful facility in executing passages which naturally lie in this position. It is used mostly in passages where the first finger occupies a position half a tone from the nut.

The Germans call this position the "satand smooths the way over many difficulties.

Opera Comique From the Pulpit

Saint-Saëns was for twenty years organ- composed in the main of wealthy people who ist at the Madeleine, and here, as always, attended the Opéra-Comique frequently, he strove to keep his music appropriate to and formed musical tastes which ought to its surroundings. In his book of Memoirs be respected. he tells us he was occasionally chided for being even too churchly.

vere austere musician. The public was led ate to it and not before, to believe that I played nothing but fugues. So current was this belief that a young woman about to be married begged me to play no fugues at her wedding!

"Another young woman asked me to play funeral marches. She wanted to cry at her wedding, and as she had no natural inclination to do so, she counted on the organ to bring tears to her eyes.

"But this case was unique. Ordinarily, they were afraid of my severity-although this severity was tempered.

"One day one of the parish vicars under-

THOUGH perhaps best known by his took to instruct me on this point. He told opera, "Samson and Delilah," Camille me that the Madeleine audiences were

"'Monsieur l'abbé,' I replied, 'when I e tells us the was occasionally clients which the language of the ear from the pulpit the language of the "There was a tradition that I was a seopera-comique, I will play music appropri-





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By Paul Edmonds

[Boron's Norr.—American nucleus have since in the upper octave the note B was been been been from the most domain board to guarden the content of the foreign the for It was in the Street of the Umbrella F in both octaves was indeterminate, and

Makers that I heard a Burmese band for seemed to be about halfway between F and the first time. The houses, which were also F sharp. This suggested to me what I the shops, stood open to view, enabling the believe to be the true explanation, which is passer-by to see all that was going on within, from the most intimate domestic con- and that notes have been more or less rems in the background down to the manu- roughly inserted in the two gaps between facture and sale of the brightly-colored E and G and between A and C in order to umbrellas in the forefront. Tamarinds make the scale approximate to the Westand palms cast their shade across the un- ern major scale. even roadway. Pi-dogs yawned and Subsequently I examined the circle of scratched and snarled, and children as gongs which forms the basic feature of a naked as they were born played happily in Burmese band. This was also in the key the dust

house that, like the rest, was open in front, meant for B natural or B flat, and whether A Burmese girl inside was powdering her the fourth note F was intended for F face with "thanaka," before a mirror. Close sharp or natural. Both these notes were by, laid out on a bed, was the corpse of a indeterminate. man. The band was playing merrily, hav- An examination of the tuning of the ciring evidently been engaged for the funeral. cle of drums brought me back again to the The Burmese dislike dirges, dead marches, pentatonic scale. I was quite excited to and music such as Westerners consider discover that the note B was omitted altoappropriate. They employ a band to drive gether, and that the note F was missing away sorrow—and, after all, isn't this ex- from both the lower octaves, though i ceedingly sensible?

eral was to take place that afternoon.

called the "baw-le." This tune, it appears, narrow semitone that occurs in the Westis used for songs of a sad character, and ern scale between the seventh and eighth which is also played between the verses and tonic) is too fine for the Burman ear. again at the end. The introductory phrase The insertion of the indeterminate notes

The tune itself ran:

ing-note does not occur.

but at first its classification puzzled me, from anybody!

of C, and here again it was difficult to be The band squatted in the street outside a certain whether the seventh note B was

appeared in the top octave. It was quite The corpse, I was told, was that of the evident to me now that I was back to the headman of the village, who had just been bed-rock of Burmese music, and that the murdered by his brother-in-law. The fun- fact of the introduction to the "baw-le" tune being pentatonic was not a mere accident The band consisted of a circle of gongs, as I had almost begun to think. On cona circle of drums played with the fingers, a sideration such an introduction, consisting particularly shrill oboe, two pairs of cym- of two bars which are always played at bals, large and small, a bamboo percussion the beginning and between every verse, and instrument, and a big drum. I wanted to have no doubt been so played from time write down the tune, if possible, in West- immemorial, is much more likely to survive ern notation. But there was so much more in its original form than the tune proper, noise than music that to do so proved an which would be liable to gradual alteration utterly hopeless task. I gave it up in despair. owing to the free interpretation allowed to A few weeks later, when travelling up- the singers. I therefore feel convinced country. I met a Burman by the name of that Burmese music was originally penta-Hla Tin, through whose help I was enabled tonic, and that so far from being able to to arrive at a more satisfactory result. appreciate such subtle intervals as quarter-With the aid of a kind of mandolin he tones the Burman is only now growing picked out for me the tune of what he used to semitones, and even yet the very is preceded by a short introductory phrase notes (otherwise between leading-note and

at F and B, of which I have spoken, would easily lead the casual observer to imagine quarter and three-quarter tones. The occurrence of such tones, however, or of what appear to be such tones, is purely accidental, and due to the indeterminate tones alone.

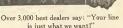
The Burmese band, owing to the fixed scale of the gong circle, always plays in one key. The band of which I examined the instruments was in C major-approximately. The absence of semitones or accidentals makes modulation into other keys impossible, consequently monotony is unavoidable. The only variations are variation in time, rythm and accent; and variation obtained by grace-notes, appoggiaturas, and runs added at the discretion of the individual performer. The license allowed to the individual, and the fact that the drums with their pentatonic tuning Upon examining the introductory phrase cannot possibly play exactly what is being I found that it was, or seemed to be, pen-played by the other instruments with their tatonic. But the tune itself was not so, eight-note scale, makes Burmese music a with the important exception of the caden- characteristically happy-go-lucky affair. It ces. These, as will be seen, are in every is often quite pleasant to listen to, I admitcase pentatonic in character, and the lead- for a short time; but the Western musician can learn nothing from it. Nor, if it My next proceeding was to test carefully comes to that, can he learn anything from the scale of a pattala, the Burmese xylothe Burman about making a real good Phone. This instrument, which was in the noise. That is an art in which our ultrakey C, halls instrument, which was in the noise. That is at a composers have nothing to learn but at fad, I found, an eight-note scale; modern composers have nothing to learn



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As the book will contain about forty songs practically none of which may be found in any other collection, advance purchasers will secure a real bargain at a trifling

(Publisher's Notes continued on page 138)

World of Music

(Continued from page 73) Sir Thomas Beccham, who went into voluntary retirement after the disbanding of his opera company, has resumed his activities in the London musical world. His initial appearance was as conductor of a symphony

Thirty Thousand Applications for Seats were received for the opening perfor-mance of the season of the Chicago Civic Opera Company, and the Auditorium has a capacity of about 5000 seats.

Strauss' "Alpine Symphony" recently had its first performance in England, at a Queen's Hall (London) concert under the haton of Aylmer Buesst. "Nobody seemed to lose his head over it."

Giacomo Puccini is reported to have won his suit for damages from the Ricordi music publishing house of Milan, for issuing a fox-trot including an air from "Madama Butterfly," the amount to be decided later

The New York Oratorio Society celebrated in December the fiftleth auniversary of its existence, with a performance of Mendelssohn's "Elijah." Albert Stoessel conducted and Louis Graveure interpreted the music of the prophet.

A "Guinea Subscription," limited to hat amount per head, has been launched in ondon, for the purpose of raising a £12,000 und as an endowment for the venerable Phil-

American Citizenship has been applied for by Georges Baklanoff, Russian baritone; Titlo Schipa and Gulilo Crimi, Italian tenors, and Harry Steier, German tenor, all princi-pal artists of the Chicago City Opera Com-

Mme. Lilli Lehmann, greatest of the Wagnerian sopranos of the last generation, celebrated her seventy-fifth birthday, Novem-ber 24, 1923. Found giving a lesson, she said, "Life is too short to engage in birthday

A Monument to Arrigo Boito was unveiled in the La Scala of Milan, on November 3, last. The statue is of Carrara marble, the work of Luigi Secchi. Toscanini and Giordano were among those at the ceremonic

Bulletin of the Presser Home for Retired Music Teachers

Retired Music Trachers

Several evenius of the past month have been given up to ordertainments of varied the life of "the interest past most have been given up to order the ment of the life of "the interest past may be a support of the life of "the interest past may be a support of the life of "the life of "the life of the life

rainacepana, gave a sacred concert at the Home. Monday evening, December 17th, Dr. A. E. Harris, pastor of Niectown Baptist Church, favored the Home family with an informal talk on "Joan of Arc." Saturday afternoon, December 29th, Mr. Lewry, violinist, and Knapp, planist, en livened the Holiday Season by a program of

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Musical Terms

doliers. Generally in 6-8 time.

well marked, or well brought out,

Brayura-brilliancy, boldness,

measures that are to be reneated.

Cantabile in a singing style.

ARE you a good "listener?"

sion of a composition.

Berceuse-a cradle song or lullaby.

Bis-twice. Sometimes written over

Cadence—a succession of chords form-

ing a close to a composition, or to a divi-

Cadenza-a brilliant and usually rapid

Calando-dying away in tone and speed.

Cantata-a small oratorio (that is, a

composition for chorus, and solo voices,

usually with orchestral accompaniment).

The words of a cantata are generally secu-

lar, while those of an oratorio are sacred.

Listening to Others

talk, and do so incessantly, but are quite

impatient when other people talk, You

probably know lots of people of this

passage introduced on a pause in the har-

note book.

THIS list was begun last month and will be continued. Copy the words in your

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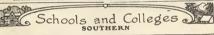
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OPGAN ThanksgivingArmstrong SUNDAY EVENING, April 6th SUNDAY EVENING, April 20th ORGAN Salut D'AmourLemare Swing Low, Sweet Chariot...Lemare ANTHEM
a. O Divine Redeemer......Gounod
b. The Triune God.......Jones

Come See the Place.....P. Ambrose SUNDAY MORNING, April 13th SUNDAY MORNING, April 27th ORGAN Andantino in D Flat......Lemare

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SUNDAY EVENING, April 27th SUNDAY EVENING, April 13th OPGAN ORGAN The Guardian Angel. Gounod-Whiting ANTHEM
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We KneelNevin ANTHEM
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The Piano Complains

Ry Marion Renson Matthews

Barcarolle a composition imitating to "I AM not a bass drum," remarked the you sit down before me you pound, pound, a certain extent the boat songs of the gonblers. Generally in 6-8 time.

Ben—(or lene) well, as Ben Marcato, too frightened to speak, sat with her hands. It's high time we pianos went on a strike; poised in air. "I've stood this banging just we ought to receive more considerate (not to say sensible) treatment.

"Yes," admitted Jane, "and I do try to "Well, you don't try hard enough," retorted the Piano. "That's one reason why I spoke to you. You don't often hear a

Piano speak, do you?" "I've never heard one before," said

"Then you'll be all the more likely to remember it," replied the Piano. "I beg you, however, not to go to the opposite extreme, and try to play a march, or a brilliant caprice as softly and dreamily as you would play a lullaby-although I think there is not much danger of that. I merely ask you to use a little judgment and not to as long as I can," continued the Piano, "I bang my poor keys from the moment you don't know whether it's because you chil- sit down at the keyboard. If I see that you dren have a grudge against me, or whether are forgetting, I shall speak to you again You know a great many people like to you're merely thoughtless, but every time some day."



said the pians.

What Happened to Cynthia

There are some people just like this in music, too. They love to play or sing, and there was a little girl who took piano les- ful it is to be able to play and make perhaps do so rather well, but the trouble sons. Her teacher was a very good teacher, beautiful music." is they think that they do it better than any- and her piano was a very good piano, and But Cynthia did not care. "If I have to one else, and would rather have people lisher mind was a very good mind; but still practice," she said, "I hope I will never

will never learn to be a good player."

ten to them, than listen to any one else she did not learn to play well. themselves. Are you one of these people? You know, no matter how well you play thus, and she used to complain to her down in the deep grass. or sing, or how pleased your teacher may Musical Fairy about it, for in the Land of The little brook flowed on by her feet, be with your work, you can always learn Music every pupil had a fairy to help over the stones, and made little waterfalls,

practicing."

Cynthia, please."

tail which they play better than you do very good piano, and I am not stupid, am and sang, but never a sound of their yourself, and you should listen attentively I?" And the Fairy would answer and say, music did she hear. "Oh, my!" she said in

Learn to be a good listener, whether the player be much better than you yourself or not, and this will help you to become a good player.

Do Your Musical "Bit" Music helps the world to go

Through its daily grind, So sing your songs with all your heart, 'Twill help a lot, you'll find.

Dright JUNION ETUDE:

But Cynthia would not take them loads in 1 and going to passe them to the day until 1 grow up, and I am going to the passes pronounce the name of the cohered practicing.

She was lazy and she did not want to be day until 1 grow up, and I am going to the passes of the passes

ONCE upon a time, in the Land of Music, pleaded the Fairy. "Think how wonder-

hear any more music," and she ran away She could not understand why it was down the field by the brook and laid

but never a sound of the brook's music You may hear someone play one of your "why is it that I do not play better? I "I must be getting deaf." And the little on the whole, yet there may be some delaw a very good teacher, and I have a birds came and sat in the bushes near her rail what a very good teacher, and I have a birds came and sat in the bushes near her rail what a very good teacher, and I have a birds came and sat in the bushes near her rail what a very good teacher, and I have a birds came and sat in the bushes near her rail what a very good teacher, and I have a birds came and sat in the bushes near her rail what a very good teacher, and I have a birds came and sat in the bushes near her rail what a very good teacher.

"Yes, Cynthia, you have a good teacher and alarm, "I really must be getting deaf." ing that would improve your own playing. a good piano and you are not stupid. But, Then she ran back to her house, and Of course if you have the opportunity to you know, piano playing will not come saw her sister practicing her violin; but hear a great artist, you must really know without work—without real, hard prac-never a sound of the music did she hear. how to listen or the opportunity would be tice—and that is your trouble. You do Then she began to ery and call for her not practice well; so I am afraid that you Fairy.

"Oh, Fairy!" she cried, "what has hap-Cynthia felt very sorry, but she did not pened? I cannot hear the song of the see what she could do about it, so she said, brook, nor the song of the birds, nor the "Well, then, I suppose I will never learn sound of my sister's violin, and I am so

to play, for I really cannot be bothered sad." "Well, Cynthia," said the Fairy, "you "Oh, but Cynthia, you must. Think what said that you hoped you would never a terrible thing you are saying! Think hear the sound of music again. I am sure what a great pleasure and power you are that you are sorry now for saying that denying yourself. Take back those words you would not practice, are you not?

"Yes, and Fairy, I really did not mean But Cynthia would not take them back. it. I am going to practice two hours every

Do-Re-Mi

By Leona I. Coddington

Do-re-mi! I can't see Why Do and Re should Play with Mi; For they live farther Down the street, And always seem Ouite incomplete! And Fa and Sol and La and Si! Such funny folks. Dear me! dear me! But when we get in Line just so-We make the sweetest Songs,-you know! But one-two-three

And Do-re-mi! It doesn't seem Just play to me! Enjoy Your Practice

Do you enjoy your music lesson? Of course you do-everybody does. Do you eniov hearing others play? Of course you do, and you enjoy playing yourself, don't you? But to play well, so that it becomes a real joy to do, as well as to listen to, you must do lots and lots of practicing.

Most musicians, and in fact all the good ones, enjoy their practicing thoroughly. Do you? If not, it is probably because you are not practicing correctly. There is a good way and a had way to practice; and to do it correctly you must exercise that part of your gray matter called "will."

You know your will is very powerful, and its power must be directed correctly. When you sit down to practice, say to yourself, "I will to practice well. I will that I shall practice correctly. I will that I shall practice with all my heart. I will that I shall concentrate on what I

Then your "will" will be the boss and it will be a good boss, too, and your practice will be enjoyable and worthwhile,



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Question Box

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Puzzle Corner

A Musical Luncheon

A LETTER taken from each word of the

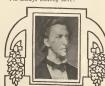
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It might seem foolish for me to write a best of the product of t

Because I like to play my scales so much



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18874 18875	in the Fern Gien.	30 60 30	3996 Peill Merceau Caracteristique 23/ SCHMEIDLER, CARL 3770 Woodland Shrine 4/ 3790 Woodland Shrine 4/ 3790 Woodland Shrine 4/ SUUSA, JOHN PHILIP 3200 4/ March of the Mitten Men, The 4/ 3790 March of the Mitten Men, The 4/ 3790 3790 4/ 3790 4/ 	.50		SMITH, DE LOSS Retribution (Redistions) (c-E). Retribution (Redistions) (c-E). Was, But Int (Rectistions) (c-E flat). VAUGHAN, GRAHAM VAUGHAN, GRAHAM WARD, HERRICHT ELAH WARD, HERRICHT ELAH WARD, HERRICHT ELAH VARD, HERRICHT ELAH VARDER, SEBASTIAN LE PAGEMENT ELAH VARDER, SEBASTIAN LE PAGEMENT ELAH VARDER, SEBASTIAN	50 20	RHYS-HERBERT W.
18876	CONTE, PAOLO	30	18938 Pipes of Pan, The	.60	19122	La Paloma (The Dove) (c-P)		Non-Exercia Non-Exercia
18905 18904		50	STORY, PAULINE B 15/6 Marging to the Vineyard 1.1/5 19078 Through the Vineyard 1.1/5 19078 Through the Vineyard 1.1/5 19078 Theme, Irom "Andanto" 5th Symphosympho	.30		VOCAL DUETS		SHEPPARD ERNEST H.
19132	Aloha Oo (Farewell to Thee), Variationa4	50	TSCHAIKOWSKY, P. I. 18952 Theme, Irom "Andanto"—5th Sym-		18911	AMBROSE-BLISS One Sweetly Solemn Thought (S-A) FELTON, WILLIAM M. Dream Ships (S-A) HILDACH, EUGEN	40 20	331 Lord, 1 Hear of Showers of Blessing08 SIMPER, CALEB
19126	(Serradell)		WACHS, PAUL	.25	18933	FELTON, WILLIAM M. Dream Shins (S.A)	.60 20	368 Break Forth into Joy
19123	Variations	0.2	19034 Menuel Pompadour	.50	18894	HILDACH, EUGEN Passage-Birds' Farewell (S&Bar)	.50 20	300 Dresden Amen, The; Sevenfeld Amen, The05 STULTS, R. M. 305 Sing, My Soul, His Wondrous Love
18859	Floral Idyl, A Op. 204 31/4	60	WENRICH, PERCT 19111 Boys' Brigade	.50				STAINER, J.
18706	Lagend, HENNY EDMOND Links to Fraction 1 Swallow La Golondriae—The Swallow (Serradell) La Golondriae—The Swallow La Golondriae—The Swallow La Golondriae—The Swallow La Golondriae—The Dwe, (Tradin) La Faisam—The Dwe, (Tradin) L		DIAMO DUET			VIOLIN AND PIANO	20	346 O Gladsome Light "Golden Legend"
18992	ENGELMANN, H.	50	PIANO DUET		19028	BURLEIGH, CECIL Wing Woo	40	Women's Voices
19072	Merry Momenta, Rondo2½	40 50	18985 At the Dancing School	.50 .50	18632	NOR, W. S. Seronde America. Seronde America. 4 Ph. The Faller. 2 FRANZ, ALBERT. 1 FRANZ, ALBERT. 1 HAVE MANN. ARTHUR. 1 Grade Worldp. Hilland (Karpanell) 3 Guide Worldp. Hilland (Karpanell) 4 Guide Worldp. 1 HEWITT, H. D. 1 HEWITT, H. D. 1 STREET, ANN. PRECELLA 7 TOLIUST. HEWIT (Karpanell) 3 Guide Worldp. 1 Street, M. S. Street, M. S	.60	ADAM, A Seng (2 parts)
18744	FRIML, RUDOLF	30	EGGELING, GEORG	.50	18815	FRANKLIN, F. A. Old-Time Fiddler2	.50 20	273 Harki Harki My Souli (2 parts)
18739 18738		60 50	18857 State March	.50	18873	Love's Plaint	.50 20	291 Sweet ia Thy Mercy (3 part)
-		a l	18927 Processional March	.60	18913	Golden Wedding, Minuet (Karganoff) 3	.40 20 .50	260 Lord in My Shepherd, The (Motet) (3 parta) .20
	MEMORIES OF CHILDHOOD		18937 Menuet, Irom "Military Symphony"33/2 JOHNSON, WALLACE A.	.50	19812	HEWITT, H. D.	.60 20	281 Sweet in Thy Mercy (3 part)
	Five Characteristic Pieces		19002 Country Band, The	.60	18593	LIFTL, FRANZ J. Menhisto Galon	.75	
II	By ADAM GEIBEL	Ш	18837 Merry Trumpeter, The	.75	18594	Souvenir D'Vienne3 RISHER, ANNA PRISCILLA		293 Eye Hath Not Szen (3 parts)
18	\$878 On the Rocking Horse		18831 Wed-ling Festival March	.13	18888	Mazurka Brillante 4 TOLHURST, HENRY		(26) Song of Praise (3 parts)
18	3878 On the Rocking Horse 2 .30 3879 In the Old Swing .2½ .30 38300 Let's Play Soldiera .2 .30 3881 Fairy Spell .2½ .30 38882 Sleepy Time .3 .30		PIANO STUDIES		18796 18826	Skye Boat Song, (Old Scotth Song)3		
L		11		=	18840	In Humorous Vein	.60 20	1279 Ho in Tours That Soweth (3 parts)
18917	HARKER F. FLAXINGTON	30	THE MODERN GRADED	1		PIPE ORGAN	20	
18916 18914	Fairy Dance. Z ¹ / ₂ Mountain Sprite, The Z ¹ / ₂	30	COURSE OF STUDIES			HOPPMAN MARY READI	20	MENDELSSOHN, F. 1282 How Lovely are the Measengers, from "St.
18893	JOHNSON, WALLACE A. Flowers Awakening	40	For the Piano		18748	HOSMER E S	.50	Paul" (3 parts)
18951	Grand March Processional	50	By HENRY EDMOND EARI Grade 1. Grade 2. Grade 3	E	18953	Sortie in G	100	1290 Hear Ua, O Father "Ave Maria" (2 parts)06 NOVELLO, VINCENT
18949	Dance of the Rosebuda	50	Grade 1. Grade 2. Grade 3 19140 19141 19141 Price \$1.00 Each Grade		18753	MARKS FUGENE F.	.30	1 Will Sing of Mercy (3 parts)
18885	Value-Papillon Op. 140	60	Price \$1.00 Each Grade		18856	Lullaby in G	.40	SMART, HENRY
18850	Coaxing	30	GREENWALD, M. 18808 Short Study Pieces2-3	1.25	18912	Nocturne in A	20 20	1287 By Babylon's Watera (2 parts)
18990	Purple Twilight	30		1.25	18887	PEERT, ROI Nocturns in A	60 20	2283 Heaven (3 parts). 12 2237 By Babylen's Watera (2 parts) 08 STAINER, J. 08 STAINER, J. 09 08 STAINDARD CHRISTMAS CAROLS (2 part) 06 STANDARD CHRISTMAS CAROLS (2 part) 10
18891	In Blossom Time	90	NOLLET, E. 18844 Etudea De Style, Op. 25 4-5	1.25	18801		.00	Men's Voices
19091	Donto Dishara The 2	90	LIFTI, FRANX J. 1870 Mediciium Elementary Etudea 2-3 NOLLET, E. 1884 Etudea De Style, Op. 25 4-5 SCHYTTE, LUDVIG 1863 Sinteen Recital Etudea, Op. 58 4 TERRY, FRANCES 4 TERRY, FRANCES 2-3 Mainteres 2-3	1.25		ANTHEMS		STANDARD CHRISTMAS CAROLS
19090 19090 19130	Christmaa Morning at Home		TERRY, FRANCES 18872 Etudes Miniatures	1.25	١,	and SACRED CHORUSES	20	
19133 19043 19107	Need Thee Every Hour, Variations 3	30	SONGS		-	Mixed Voices		PART SONGS
19092 19040	Rock of Ages, March	40	BAINES, WILLIAM	40		ADAM, A		Mixed Voices
18889	NOELCK, AUGUST	60	BAINES, WILLIAM Still, Still With Thee (Sacred) (d-g) BUTTERFIELD, J. A. 18960 When You and I were Young Maggie(c-I	40	20369	Chriamas Song		OFFENBACH-BLISS 3334 Night Divines, Barcarelle—Tales ol Hoffman 10 PROTHEROE, DÁNIEL 340 Dydd Gryl Y Cymry (This is Kymric Pastime).06 STULTS, R. M. 124 Sense J. Burs. As A. 2
19083	NORRIS, HOLMES Feda Waltz	30	18960 When You and I were Young Maggie(c-I COOKE, JAMES FRANCIS	a). A0	20325	Ride on in Majesty BARNBY, J.	.12	PROTHEROE, DANIEL 0340 Dydd Gwyl Y Cymry (Thia ia Kymric Paatime).06
1908	I Idette Polka 2 8 Ugo Galop 2	30	19208 Nile Night (c-F) FELTON, WILLIAM M. 18932 Dream Ships (E-F sharp)	,60	20278	Awake Up, My Glory (Easter) BEACH, MRS. H. H. A.	.10	
1908	DALLECUPO TORINNES	.30	18932 Dream Snips (E-F snap) 18931 Some Day I'll Understand (E flat-F) FRIML, RUDOLF	60	20261	BAINES, WILLIAM Ride on in Majesty BARNBY, J. Avaske Up., My Glory (Easter). BEACH, MRS. H. H. A. 1 WIL Lift Up Bline Eyes (Motet). BRAHMS, J. How Lovely is Thy Dwelling Place. DVORAK, ANTON	.18	Wemen's Voices
1880 1890	PRESTON, M. L.	.40	18743 Longing (d-F)	60	20337	How Lovely is Thy Dwelling Place DVORAK, ANTON Blessed Jesu, Fount ol Mercy "Stabat		DVORAK, A. 0363 Won't You Set Us Free? (3 parts)
1881		.50	18599 Joyful Seng, A (E-b)	50	20281	Mater"	.12 2	0324 City, The (3 part)
1892	ROLFE, WALTER	.30	18783 In My Bark Canoe (d-F) 18784 Far off I See a Paddie Flash (d-F)	50	20283	Great and Marvelous "Mass in B flat"	.12 2	0317 In Arcady (2 part)
1891	Hallowe'en Pranks	.30	1990 When You and I were Young Margired- 1990 Nie Nicht (2015) Nie Nicht (2015)	35	20352	City"	.12 2	383 Wen' You Set Us Free' (3 parts) 12
I	IN JUNE	7	MORRISON, R. S. 18963 Parden and Peace (Sacred) (E-flat-F)	50	20351	They That Sow in Tears	.10 2	
	Five Piano Pieces		19231 Dreaming of My Old Home, Sweet	Home 50	20284	From Thy Love as a Father "The Redemp-	80.	Men's Voices
11	By DANIEL ROWE Grade 2		PEASE, JESSIE L. 18811 Of Man Conshunce (a-flat-G)	60	20338	O Divine Redeemer	.12	PAINE-SMITH 0323 My Old Cabin Home
Ш,	19920 Pullut P 10	11	PROTHEROE, DANIEL 18961 Soul'a Longing, The (Sacred) (E-g)	60	20345 20345 20356	Surely He Has Borne Our Griels "Messiah"	.06 2	0332 Good Night, Good Night, Beloved!
1 1	18340 Yellow Roses 30 18941 One Summer Evo 30 18942 Noon Day 30 18943 Crimaon Rambler 39		18962 Soul'a Longing, The (Sacred) (b-D) 19027 This is Kymric Partime (d-E)	60	2035	HOSMER, E. S.	.12 2	0313 Three Clocks, The
L	8943 Crimaon Rambler		(d-E). (ESSIE L. 1881 Of Man Considerace (s-flut-G). 1881 Of Man Considerace (s-flut-G). 1881 Soul's Lengung. 1882 Soul's Lengung. 1883 In Canterbury Square (c-flut-F). 1893 In Canterbury Square (c-D).	60	2031	HOSMER, E. S. 2 God is Love MORRISON, R. S. 4 Jesus, Lover of My Soul	.12 2	0323 My Old Cabin Home 12
		=1	18903 In Canterbury Square (c-D)	00	,			
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